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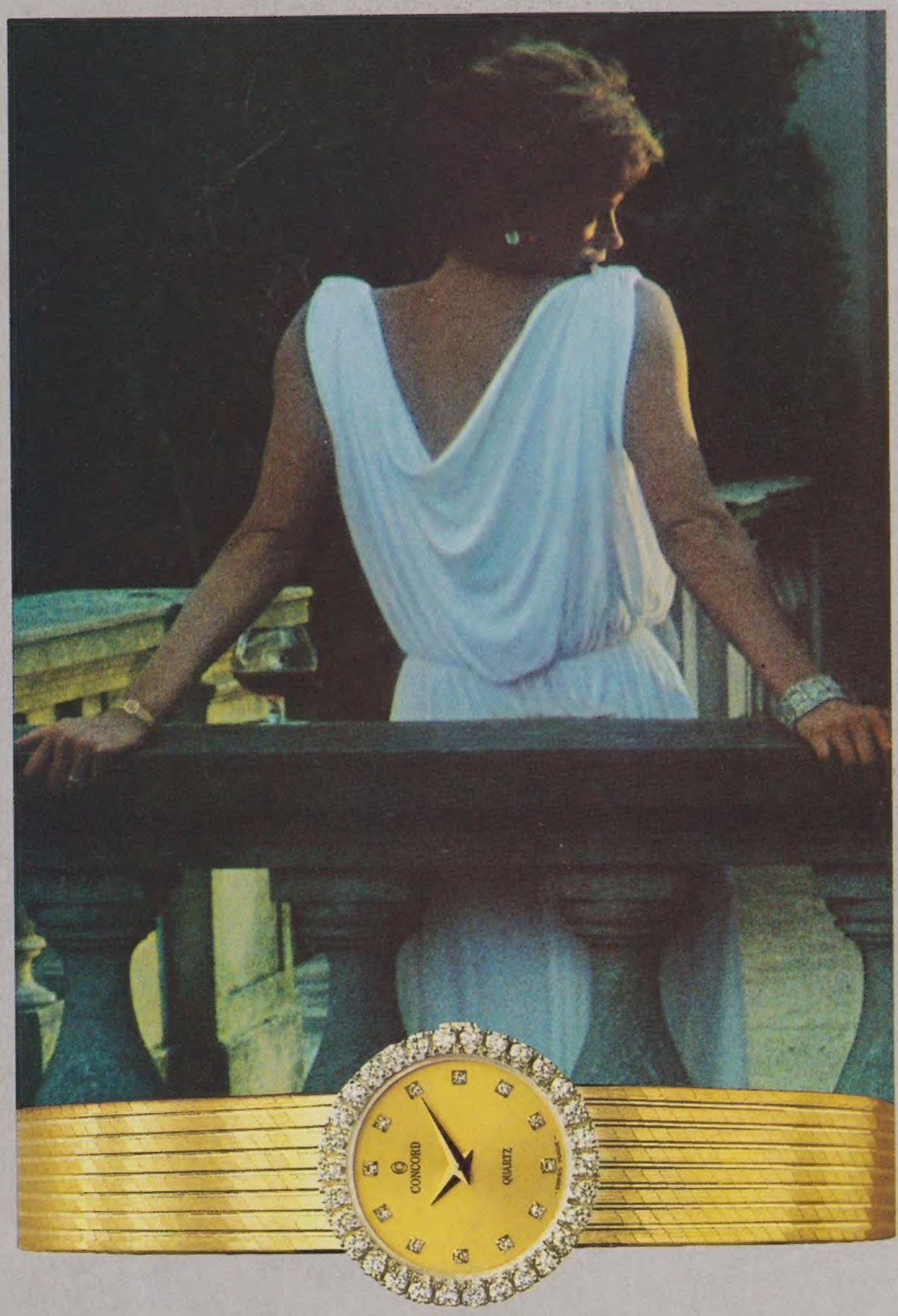


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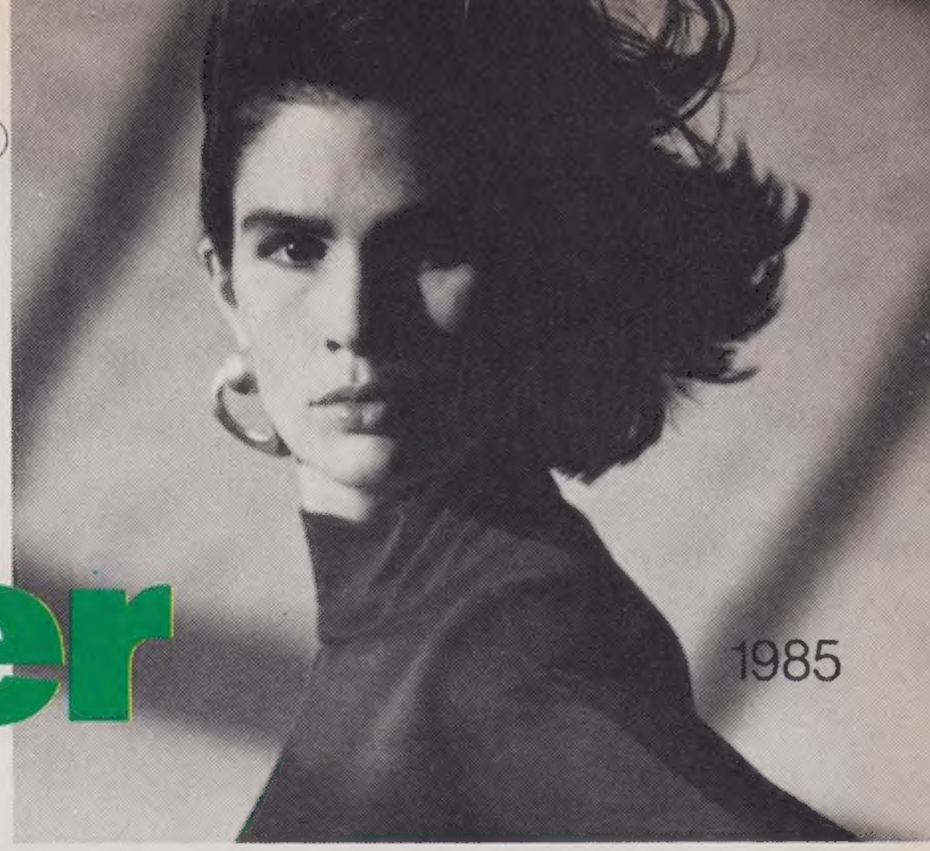

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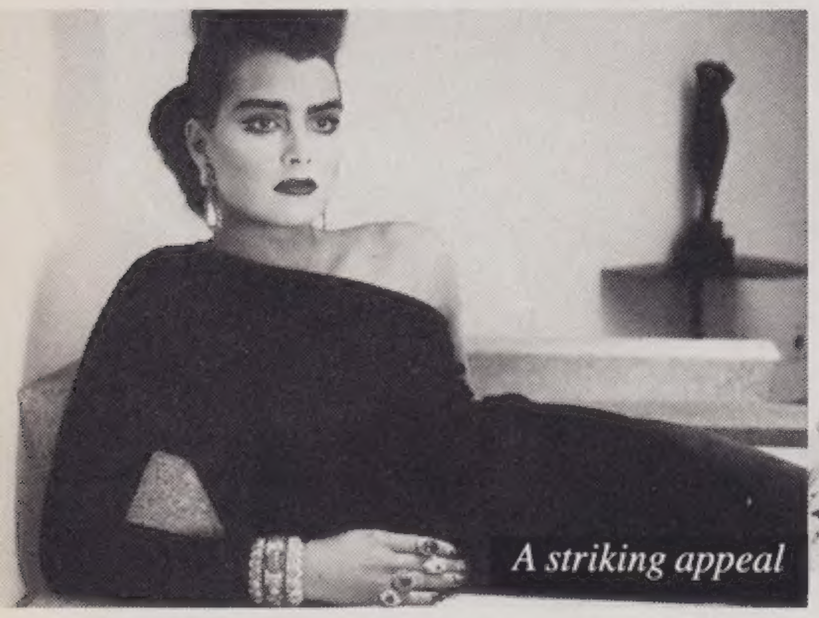

*A striking appeal*

*Shapely news*


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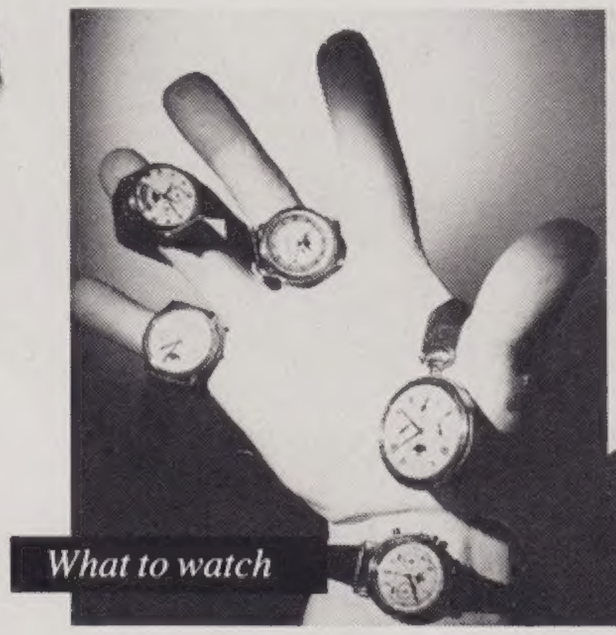

*What to watch*

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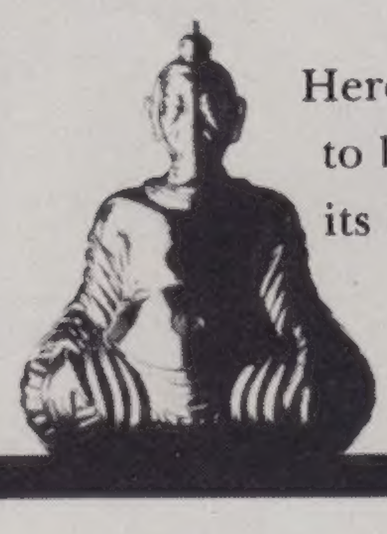

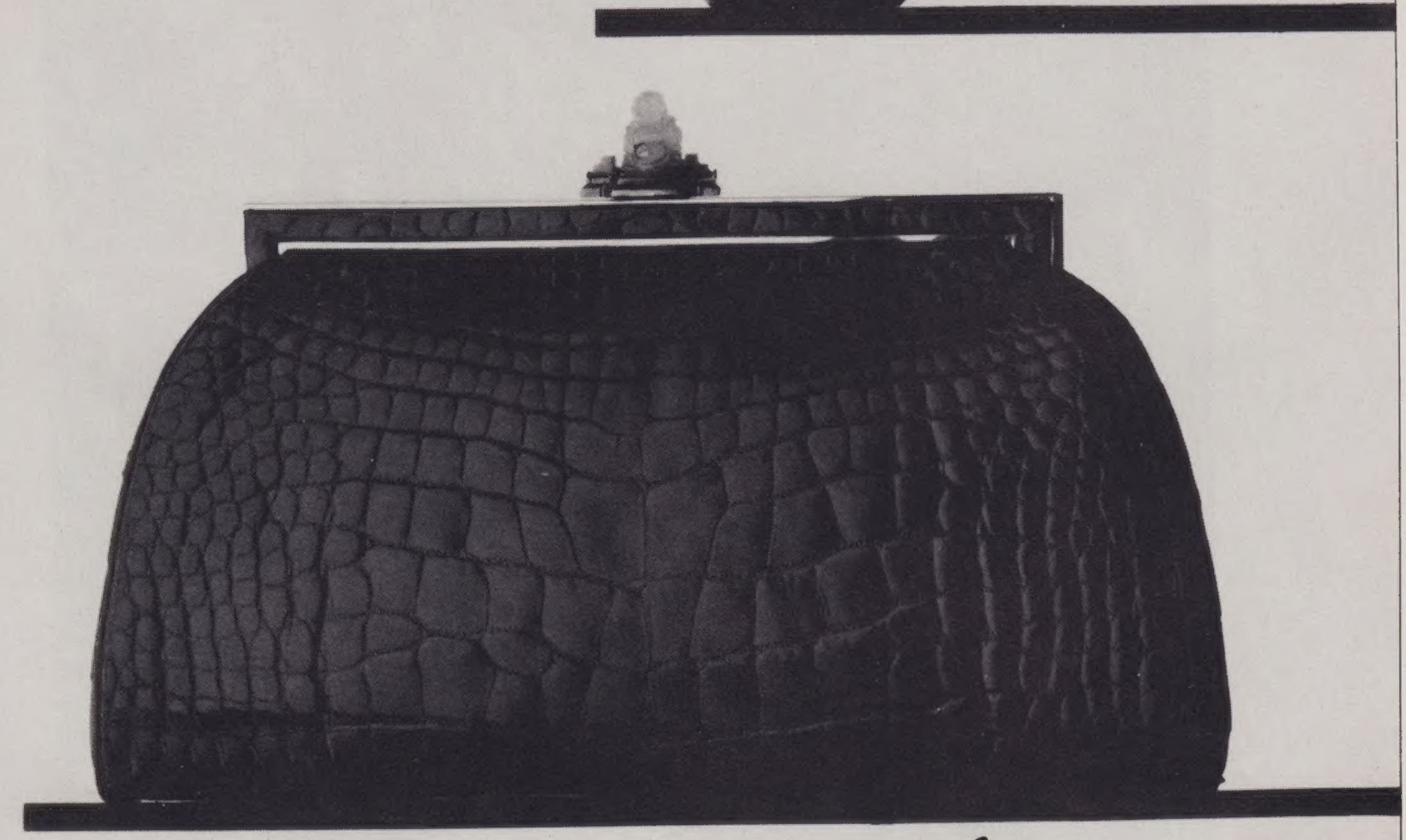

Marshall Field's

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This super active formula, ProCollagen Complex, has a special affinity for skin, thus giving it unusual skin caring properties.

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AGE **40** Ah, forty. The age of enlightenment. New ProCollagen Anti-aging Complex offers basic truth for forty-year-old skin.

Procollagen is the support system for collagen, the ingredient of firm, young skin.

In this exclusive complex there is the capacity to help stop age breakdown on areas like your throat, your forehead, the corners of your mouth. It even firms skin tissue. The sooner you start the sooner you will witness its benefits.

AGE **60** Sixty isn't what it used to be. In this new age of alternatives, if you've chosen aging well over just aging, ProCollagen Anti-aging Complex will be important to you.

It is the first skin care complex of its kind. Because of its exclusive composition, ProCollagen Complex will actually diminish the length and depth of dry wrinkles. All in all it is skin care the likes of which you've never known before.

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L. to r.:
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Kim Alexis
'Aunt' Nancy

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# Skin Perfecting Creme

## Firming Nourisher

The serious firmer for those
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- **measurably firmer,**
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Carolyne
Roehm
at
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Labdanum

Wild Camomile

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# new species of fragrance.

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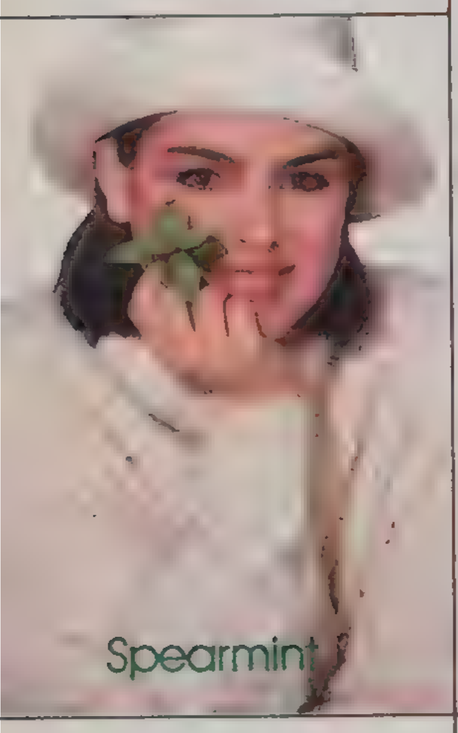


Spearmint

Fresh Flowers

Cassis

Rosemary

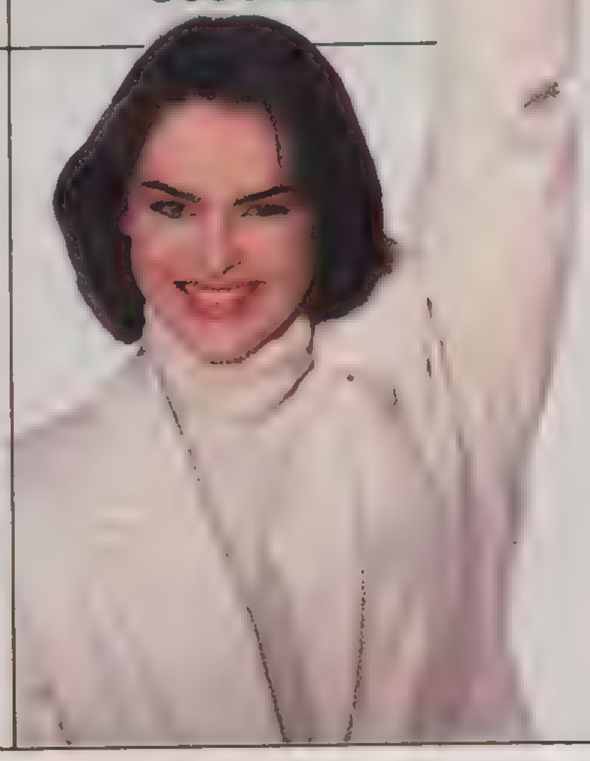
Ylang

Sandalwood

Patchouli

Thyme

Cedarleaf



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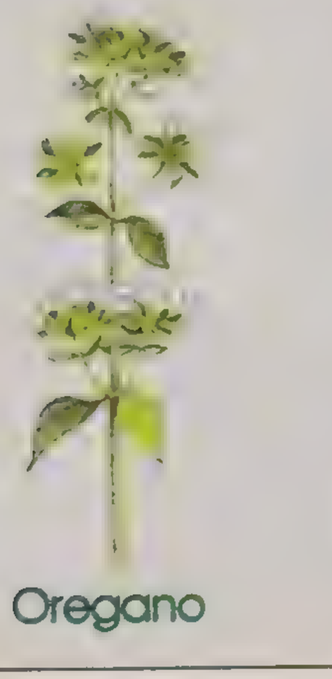

Oregano

Bergamot

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Magie noire

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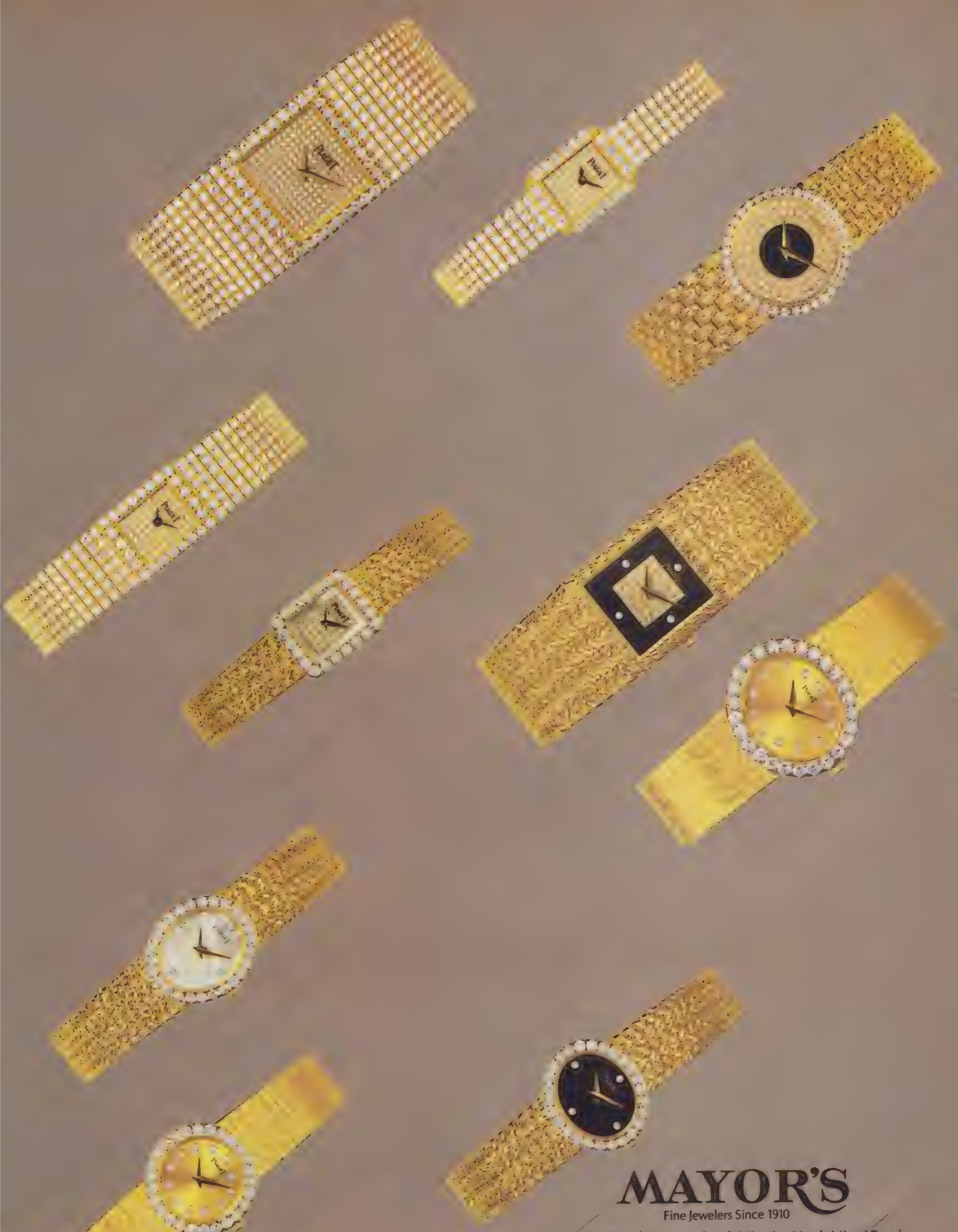
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ESPRIT

**Katarina E. Comly**
Esprit Customer and Textile Artist
Age: 27

When I first saw Esprit, I was very surprised that an American manufacturer had something so European. My American husband transplanted me from Sweden only a year ago. I like sports where you just stand on a board and off you go—like skiing or windsurfing. I also like to go out to underground night clubs that are loud and crazy. I think that creativity is around in a huge scale, but that people are afraid of it.

Photo: Toscani

L'EAU DE PARFUM

Anaïs Anaïs

cacharel

# special

Toned-down, minimalist makeup has been an attractive option for a while, but what "turns" the look (*above* and on our cover on model Renée Simonsen) and gives it a modern edge: the stronger mouth, the more defined eyebrows—a new use of color that is the real makeup difference this season. The specifics here, from Estée Lauder: Plum and Copper Smokesticks on eyes, a "blur" of Sheer Glow Highlighter/Beautiful Pink cheeks, All-Day Evening Red under Copper Pearl on lips. The unseen, very modern finish: new Beautiful perfume. Makeup, Ariella; hair, Suga of Suga Salon, NYC. Earrings, Mary Frost; ring, Wendy Gell Jewelry. Photograph by Avedon. For fashion information, see next to last pages of this issue.

*Simply beautiful: the modern makeup "balance"...the allure of elegant objets*

***STYLE*** is something that endures...is self-directed...the result of distinct choices''—fashion designer Geoffrey Beene's definition, from his foreword to the new men's grooming/fashion/fitness book *Personal Style* (by James Wagenvoord; Holt, Rinehart and Winston)...as bracing, as modern as Beene's Grey Flannel cologne....While the premise of *Linda Mason's Sun-Sign Makeovers* (Farrar, Straus and Giroux) is less orthodox—plotting a woman's cosmetics by the stars—makeup artist Mason's creativity, evident in her sketches and ideas, is beyond question.

***STARS*** Long having lent their names—and selling power—to women's scents, they're making men's fragrance news as well. Latest: herb-laced Bjorn Borg—in a heavyweight bottle ''signed'' by the tennis personality; the fantasy of lavender-citrus Carrington, inspired by the ''vulnerability and power'' of *Dynasty*'s Blake Carrington....Totable indulgence: Halston men's Invigorating Body Shampoo.

***IDEAS*** whose time is now: the arrival of Noxzema in a pump, the true-to-the-fragrance Tawanna body lotion—both standouts.

# DRESSING TABLE LUXE

**Striking counterpoint to the modern emphasis on streamlining a woman's beauty routine: the renewed interest in decorative one-of-a-kind dressing-table accessories—"refurbished" for modern use and showing up now in department stores. Sketched, *right:* silver tray, mirror, hair/makeup brushes from NYC's Antiques by Dorene. Inspired by old designs: perfume bottle and cachepots with semiprecious stone stoppers by Nichols/Dodd for Lesley Schlumberger at Karen Benbow, Houston. ... Vintage fragrance ideas made new: the reintroduction of Caron's Nuit de Noel—a mélange of orange blossoms, vanilla, amber—in a reproduction of the black Art Deco flask originally created by Baccarat in 1922...the black octagonal bottle designed by Jean-Charles Brosseau to hold his romantic floral, Ombre Rose ...and new Parfum Tea Rose in a bud-shaped Lalique flacon....In fragrance, luxury can also be a matter of grand scale, a magnificently oversized bottle of a favorite scent. Abundant richness: thirty-two-ounce and larger offerings of Bal à Versailles and Giorgio, Beverly Hills.**

LESLIE SZABO

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# GIORGIO ARMANI

# YOUR LETTERS

**Success—'eighties style**
Three Cheers! Thank you for the pat on the back and reassurance that your August feature "Cutting Back" [by Amy Gross] offered.

As a New Yorker, I am amazed at the "Lemming Hype" I see young women, such as myself, try to fulfill. All too often, I've felt my mother's "boring old housewife" hat has been traded for my "Wonder Woman" ensemble, complete with Christie Brinkley body, Jeane Kirkpatrick smarts, and grandmother's mothering successes. Am I less of a woman of the 'eighties if I choose not to juggle all roles and possibly take the lower road (lower, as deemed by friends and associates...)? No. No. No.

Thanks to a supporting and understanding husband (who may have trouble explaining why his successful career woman has just jumped at the opportunity to work in a low-paying job and enjoy life, and no she's not copping out), I'm paving my own highway.

What really saddens me are the women I know who equate success with money and prestige, and those who believe today's women must juggle perfection in career, home, and self, leaving little time for plain old life.

Let's not run completely away from decades past, but remember the basis of their struggle (personal happiness is the key to success), and add a new line (but the definition of success is all mine).... Linda Pierce
New York NY

**Vogue: beauty and brains**
Thank you for a stimulating issue (August) which ministers to my interest in style and fashion while also providing challenging and adult reading that appeals to any women who makes thought a habit.

My husband and male colleagues don't appreciate these qualities in Vogue, as I suspect that they do not understand them in women, period. But it is possible to care about beauty, whimsy, and serious issues too. This may be why Vogue continues to appeal to so varied an audience, and thus provides a perfect readership for Jane O'Reilly's important articles.

Her "On The Vatican 24"(April, 1985) article sparked a delightful and useful debate between the students in my contemporary history class this spring—female Catholics vs. male Baptists who were siding with the Vatican patriarchy on "scriptural" grounds. The work on "Greed" (August, 1985) made my day. Ms. O'Reilly skillfully skewered those shallow "examples" of contemporary life so dear to *Newsweek* and *The New York Times*, dealt with the poverty of language which defines "success" in 'eighties terms, and summed up with the poverty of success in monetary terms—both ethically and socially.

The "Active Lives '85" segments, which re-examine the "superwoman" who has adopted the corporate self-immolation wholesale from men, complement O'Reilly's focus. The conjunction of these articles seems to indicate that women should analyze the system, and the values that it promotes....

Your "Legal Angle" [by Marion Asnes] in "Baby Fever" gave a large group of women information I have seen elsewhere only in *The Village Voice*, which serves a far more specialized audience.... Janine Hartman
Dept. of Liberal Education
Columbia College
Chicago IL

**Money madness?**
After reading "Three Faces of Greed," by Jane O'Reilly [August, 1985] I felt grateful to find that someone has brought attention to how senselessly greedy we have become as individuals and as a society. The need to outdo each other in the name of success has turned into an addiction and a sickness for a great number of Americans. Hopefully it will not turn into our undoing as a nation through the greed in the arms race.

I would like to say thank you to you [Vogue], for publishing this article on a subject that may be of a rather sensitive nature to many; money always being close to the heart. Unfortunately, I fear that the truly greedy will not be affected by any sort of appeal to social conscience. Linda K. Ault
Norman OK

**Hot "Coco"**
I would like to commend you on your unprecedented article on Coco Chanel (August).

Chanel is my consummate designer; I truly appreciate what she did for fashion. I especially enjoyed reading the brief but concise biography Joan Juliet Buck wrote on Chanel's meritorious life. I hope to see more articles of that caliber in the future.... Lara M. Austin
Sonoma CA

**The Renoir woman**
Having just finished writing a play and sending it off to my agent, I announced to the world (a few close friends, my husband, and a dog) that I had the *langueurs* and was taking to my blue velvet couch to read Vogue magazine. Barbara Rose's article "Renoir's Nudes: The Voluptuous Ideal" [August, 1985] cut my *langueurs* short. And for that, I thank her. I also thank Renoir that his work transcends not only his own ambivalences but the ambivalences and polemical thinking of such an art critic as Ms. Rose.

Ms. Rose states that Renoir's nudes "...do seem more closely related to complacent cows with bursting udders, at home in nature, than they do to the evolving concept of women as equals to men." Ms. Rose, please, forgive Renoir for not being a trendy artist of the 'eighties whose consciousness has been raised to such heights that he can draw only a straight or jagged line. And if he were to paint a woman, she would be cubed, angled, and fragmented into a montage of torture and guilt.

Look more closely at Renoir's nudes, Ms. Rose. They are not cows with bursting udders. They are women who are proud of their breasts. They are women who are not afraid to feel flesh on their thighs. Or embarrassed about their rounded bellies. Look at their feet, Ms. Rose. Imagine those nudes standing and walking; their large feet defiantly slapping at the round bottom of this earth.

Is it equality for a woman to be afraid of the weight of her breasts? To detest the flesh of her thighs? Is it equality to live up to "...today's active boyish ideal?" Is it equality to need to look more like a man (sorry, a boy) than a woman?

Maybe one day the world will have another Renoir, female or male, who is so bold, so extreme, so radical as to want to draw a curved line. Melodie Johnson
Los Angeles CA

**Madonna vs. Marilyn**
Hurray for Holly Brubach's article on women in rock (August, 1985). I agree with the author that the portrayal of women by some male artists "seems Neanderthal and consumerist." However, the article is too optimistic in stating that women are creating original images for young women.

The characters of "screwball," "tomboy," "debutante," and "whore" are all too familiar to those of us who evaluate women's changing status in the twentieth century. Brubach attempts to show the evolution in self-image from Marilyn Monroe to Madonna saying that M.M. wanted love but Madonna seeks power and money. However, the author overlooks the fact that the video for "Material Girl" is a visual copy of "Diamonds Are a Girl's Best Friend." Does Madonna break the rules or play by them? Rather than a radical departure, her use of teases and double entendres exploits sexual fantasies.

The women in rock are astute, talented, ambitious young women. Their music and images could be as varied as women are themselves. We will know progress is being made when we see that variation. Jo Goodwin
Women's Studies Program,
The University of Michigan
Ann Arbor MI

I have just finished reading "Heavy Petal: Women in Rock" by Holly Brubach. I found it very enjoyable and I agreed with most of it, but there is one thing with which I disagree. It never would have occurred to me to use the word "endearing" to describe Madonna. Trashy, cold, yes—but not "endearing." I really don't know why you tried to compare her to Marilyn Monroe—just because Madonna imitated her in one of her videos doesn't mean that they have anything in common. Marilyn Monroe had class, warmth, vulnerability, and a sense of humor. Unfortunately, Madonna does not show any of these qualities. Why is it that any time someone becomes a success people have to compare them to someone who is or was a great star? Why not just take them as they are? Nora Kelly
Costa Mesa CA

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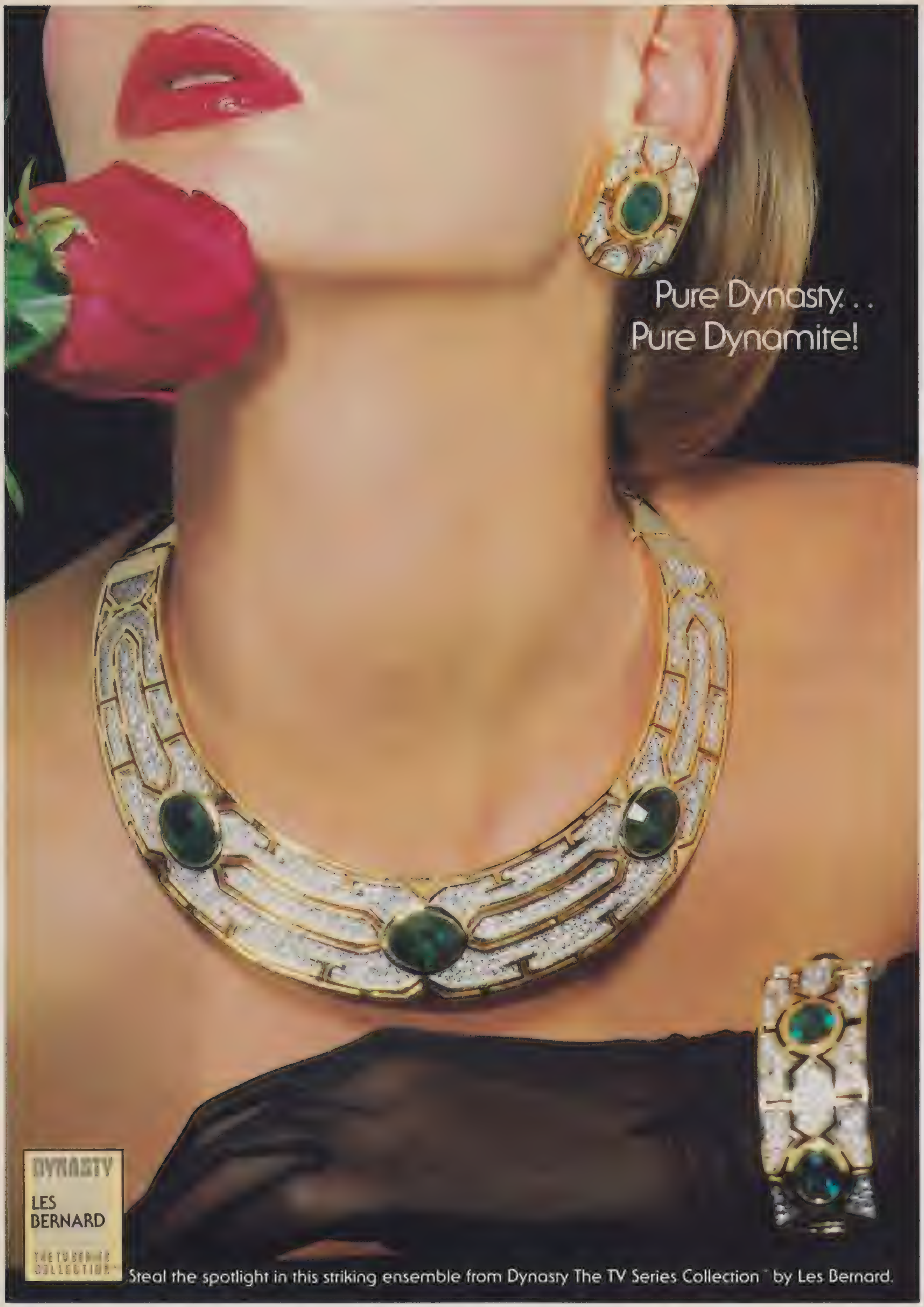

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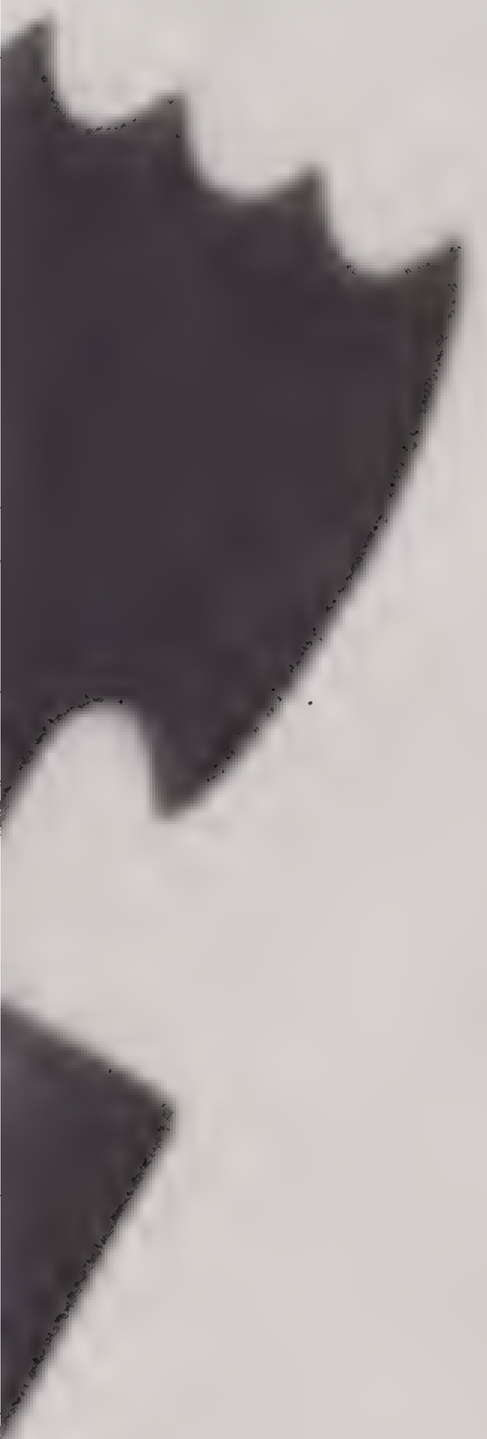

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# BEAUTYSTYLE

*What's news in beauty and fitness? Just about everything …as you'll be reading here: people…places… trends…ideas. By Andrea Robinson and Dorothy Schefer*

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**Elizabeth Balsley,** sixteen, may have dropped every pass during her first practice, but credit is due her for going after her dream: to play football. The New Jersey high school student went to court to be allowed to play—"I thought all I needed was my mother's OK." A judge ruled in her favor, saying that authorities "demonstrated no valid reason" in refusing Elizabeth's request to join the football team and found the school policy discriminatory.

## BEAUTY "CONVERSATIONS"

● How long *does* it take to get an appointment with Louis Licari, New York's hottest haircolorist? "*Four months*," said a woman who tried. "*Twice* as long as it takes to see my doctor."

● Three female executives, power breakfasting at NYC's Helmsley Palace Hotel, finished their business session with womantalk about their nails. Their wish: for nail polish and manicures to last longer…The "secret" of one: the nail care at Raymond & Nasser and the polish (Nails Again) which "lasts two weeks and hardly chips." The manicure's cost: $30—*and* they come to you.

● Talked-about salon: John Sahag's, which he's been working on for months, and, which, if on schedule, opened recently. Located at 18 East 53 St., it's the salon of the future: sculptor Kardash Onnig designed the interior to look like an art gallery, with all the furniture as sculpture. "It will change regularly," says Sahag, "as new art is added. Change is what hairstyling is all about."

● Most-talked-about diet… The one followed by writer Erica Jong and Marvin Traub, Bloomingdale's chairman. So pleased apparently was Traub with Laura Stein's diet workshop (212/586-8038)—he lost nineteen pounds—that he not only sent other Bloomingdale's execs there, but—a store first—will offer Bloomingdale's *Eat Healthy Diet* to customers via a book to be published by St. Martin's Press….Our advice: check with your doctor first.

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**FITNESS** is obviously not a fad. More proof: L.L. Bean, which had not made a major change in its catalog business in its seventy-three-year history, has just issued the new ***L.L. Bean Guide to Fitness***, which not only includes some of the best gear available, but some of the most accurate info, too. Included: tips on walking, swimming, nutrition. Plus, if you're ordering Bean's Sport/Fitness Bicycle, instructions on selecting proper frame size. Bean also practices what it preaches: in announcing their new catalog, L.L. Bean informed customers that an Employee Health and Fitness Program began in '82…

Speaking of corporate fitness, the new corporate headquarters of the sportswear manufacturer Esprit includes a tennis court, running track, and aerobics room. That's just the beginning of the fitness perks masterminded by Esprit's owner, Doug Tompkins, founder of the North Face mountaineering gear firm. Tompkins' own schedule: he works eight months of the year, spends four rock climbing, kayaking, wind-surfing, etc.

## VIDEO BEAUTY

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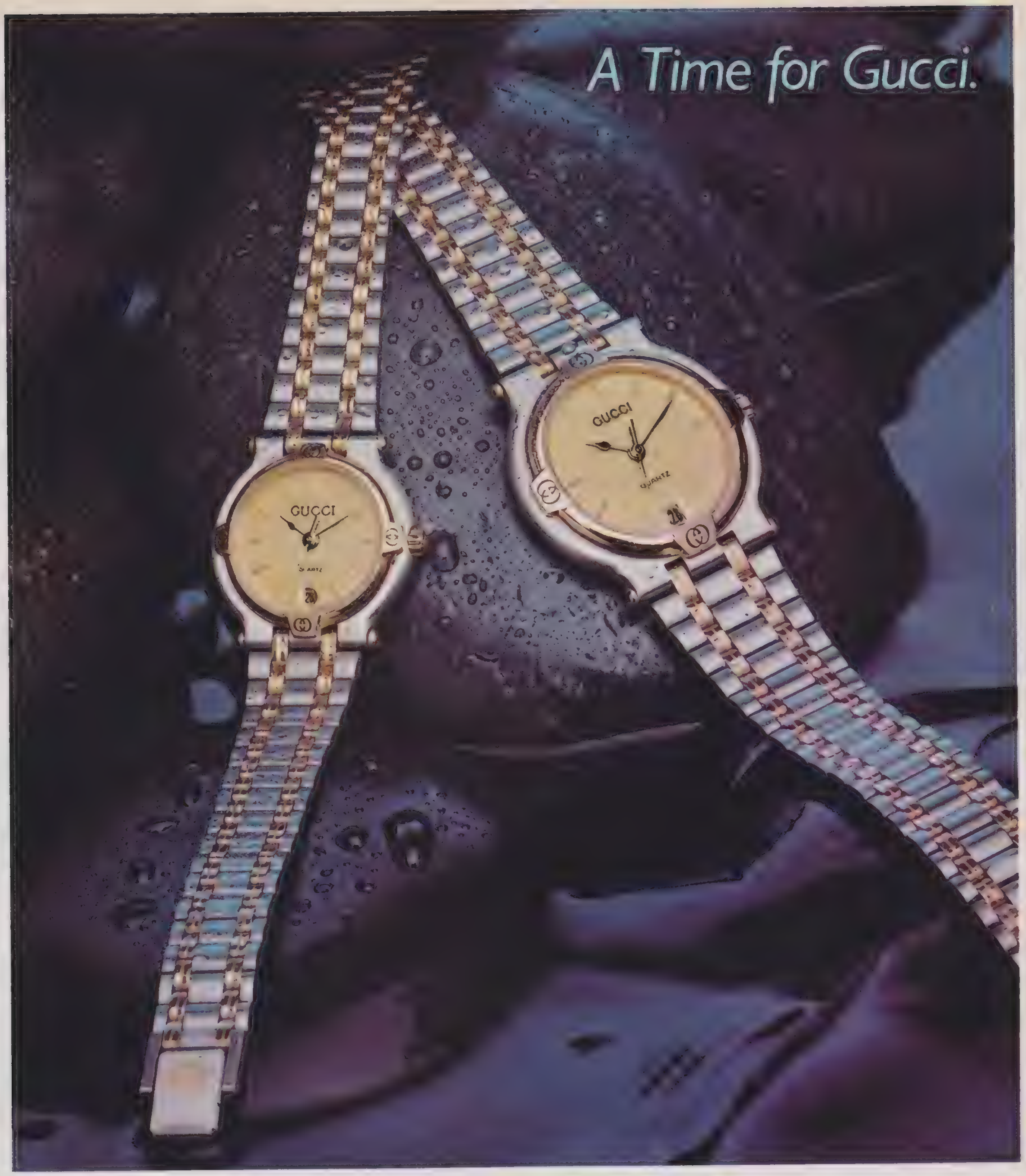


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# PEOPLE ARE TALKING ABOUT...

What's new, what's coming... movies, art music, television

Blue-collar love: *Twice in a Lifetime*'s (l. to r.) Chris Parker, Ally Sheedy, Ellen Burstyn, and Gene Hackman

MOVIES...MOVIES...

## DIVORCE AMURRICAN STYLE

In the old days, Hollywood managed to make movies about "little people" without condescension, probably by ignoring social reality altogether. The studios would cast such aristocrats of the screen as Cary Grant and Irene Dunne in the leads, without feeling compelled to give the actors "prole" characteristics.

Things are different now. Our moviemakers go to real blue-collar towns, expose us to the grinding noises and blinding furnaces of steel factories, and provide beer-drinking, ungrammatical heroes and heroines to go with them.

*Twice in a Lifetime*, whose subject is divorce in a working-class family, has a fine cast of stars (Gene Hackman, Ellen Burstyn, Ann-Margret, Amy Madigan, and Ally Sheedy) who are not too glamorous to play "plebes." The movie could have been great, but director Bud Yorkin and screenwriter Colin Welland so belabor the characters' lower-class credentials that they become more demographic constructs than people.

The movie is set in a small town outside Seattle. Hackman as the paterfamilias named (what else?) Harry, hangs out with the boys, worships the Seattle Seahawks, and stumbles through sentences with an obtuseness that comes not from nature and habit but from dramatic contrivance. Burstyn knits sweaters for hubby, dotes on her grandchildren, works at a beauty parlor, and is taken wholly unawares when her husband takes up with another woman. Burstyn is simpering and long-suffering, all actorish business, no core. Even Ann-Margret, whose attractions as a juicily mature barmaid are obvious, is never given anything to say or do beyond playing the perfectly understanding Other Woman.

By treating its characters as case studies rather than individuals with unique failings and desires, the film goes flat in moments of crisis. Like *Falling in Love*, that other "little people" love story, Welland's script confuses silence with sincerity. Although they are never as inarticulate as Streep and De Niro were, Hackman and Ann-Margret fall prey to the mistaken assumption that language is betrayal of true emotion, rather than one of the most individual ways of expressing it.

Hackman is so tongue-tied in the beginning that we never develop any sympathy for him; and when he finally begins to babble about salvation, it is too late. Or almost. The movie gets a jolt, and so do we, when he comes to realize just how much he has given up in his leap to "freedom." Male rejuvenation, contrary to the message of *Cocoon*, comes at a price. Hackman looks around and, much to his surprise, he has lost his family. One daughter (Amy Madigan) is furious and unforgiving. His favorite daughter (Ally Sheedy) marries without going to college. Most agonizing of all, her wedding is an event in which he participates as an outsider. In a heartbreaking finale, Hackman stands at the church door as his family drives away to the reception. He snatches a bunch of flowers from one of the flower arrangements to take to his lady. He loves her—but what a lonely love. This is one of the few movies to show the pain and loss of divorce from a man's point of view, and to say you can't eat your cake and have it, too, and *mean* it!

Except for the parting of the ways that ends the film so movingly, the best scenes are marginal to the central story: the scrappings within the female side of the family as Amy Madigan's abrasive, argumentative temperament clashes with the more placid ones of her sister and mother. And Brian Dennehy is gently and surprisingly wonderful as Hackman's buddy. He smells of the factory in a way Hackman never does, and has the robust, forthright personality that Hackman is denied. —MOLLY HASKELL

BRIGITTE LACOMBE

## BRIAN DENNEHY: THE NATURAL

**There are actors who because they're tall and square-shouldered and blue-eyed step naturally into heroic roles, and others who are menacing and squint-eyed and grizzled (they shave but they never *look* shaved) who become villains, and still others who are paunchy and cherubic and fall into character parts. But what about an actor who is tall and blue-eyed, hulking and mean, chubby and cherubic all at once? That's Brian Dennehy,**

*(Continued on page 103)*

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# PEOPLE ARE TALKING ABOUT...

## MOVIES...

(Continued from page 98) the Jolly Green Giant of movies, who's been stealing the show with such regularity that he's bound to split wide the categories and become a star in his own right.

What's amazing even in these times of scrambled stereotypes is how Dennehy seems able to do anything. He plays both sides of the street in the same role. In *Silverado*, he was the crooked sheriff, threatening and yet with a gleam of mischief in his eye. In *Cocoon*, as the leader of a tribe from outer space, he played a sci-fi archetype with a twist: an extraterrestrial with a fatally soft heart.

Like that beautiful tub of lard John Candy, another eloquent refutation of Lean Cuisine, Dennehy is deceptive. You think to yourself, oh, he's a fat man, the repellent outsider, the sexless sidekick—too eccentrically oversized to be a turn-on. Then you realize he's attractive. I had a dream about Dennehy one night and woke up thinking about him differently. And if my unconscious has anything of the collective in it, so will thousands of other women. The Buffalo Bill he plays to Jamie Lee Curtis' Annie Oakley in an upcoming *Tall Tales* on Showtime could do the trick.

With Dennehy, there is none of that alienation from the environment one feels in so many contemporary actors. Wherever he finds himself, he *belongs*; indeed, he even imparts reality to the environment. As Gene Hackman's drinking buddy and steelworker friend in *Twice in a Lifetime*, he's the only member of the cast who seems authentically blue collar, the glue that makes this self-consciously proletarian story stick.

Dennehy is a rarity, the traditional oak-tree male in an era of will o' the wisp narcissists and vacuous pretty boys. So here's to a new kind of fantasy—with life-savoring blue eyes, the suggestion of mental as well as physical breadth, a possible mean streak, and a smile that could mean *anything*. —M.H.

Two films watch Britain's postwar babies lay bare a country's ego

## KIDS SAY THE DARNDEST THINGS; ADULTS DON'T

Take a bunch of seven year-olds—a farm boy, an irrepressible Cockney, three upper-class twits, a studious mathematician, the solemn son of a missionary, a prissy little Scottish girl—and watch them grow . . . into fourteen-year olds, twenty-one-year olds, and twenty-eight-year olds. That's what British director Michael (*Coal Miner's Daughter*) Apted has done in these two extraordinary documentaries. *7 UP* was made in 1963 (Apted was an assistant on the film), and introduces us to the subjects—precocious, ebullient, a wide-ranging group of social types all of whose ambitions are defined, and overshadowed, by the class system. *28 UP* brings us up to date with most of the original group. What amazing documents they are! We've read myriad studies that have tracked individuals—twins, gifted children, Yale students—from youth to maturity, but we have never been treated to the actual spectacle, as in time-lapse photography, of human beings taking shape before our eyes.

Monkey-like Tony, the Cockney would-be jockey, fails there but, ever resourceful, makes good money as a taxi driver and sometime actor. The sweet, spoiled little Scottish girl is lost at fourteen, a bitter bohemian at twenty-one; a richly satisfied wife and mother at twenty-eight. Apted has acknowledged that had he foreseen the drama of the women's movement he would have included more girls; he has the wives of two of the men-at-twenty-eight step into the brink.

Although there are some success stories, most of the adults are disappointing—less attractive and less articulate than they were as children, round pegs fitting smoothly into round holes. In part, the flatness is a natural consequence of age. But a more oppressive force in their destinies is a society that is both rigidly stratified and economically stagnant. At twenty-eight, these young people seem middle-aged. They have lost the spark that animated the lowliest dreams of their youth. Ironically, though divided more than ever by class as adults, they *sound* more alike. The mind-set of mediocrity has won. They have become ordinary. Not so the two films that give us in both large and small revelations nothing less than a collective biography of postwar Britain over the last three decades. —M.H.

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**PEOPLE ARE TALKING ABOUT...**

MOVIES...

# SPINNING TALES FROM CHAOS

**The Taviani brothers meet Pirandello in a wild Sicilian dreamscape**

At just over three hours, Paolo and Vittorio Taviani's *Chaos* is an exhilarating, monumental work—a great, sumptuous feast of a movie. Made of six separate episodes based on the stories of Luigi Pirandello, the film creates the rich, ecstatic atmosphere of revelation and emotional depth that we experience only in the work of masters. The movie opens with an epiphany: on a rocky hillside in the Sicilian mountains where Pirandello was born, a group of men come upon a male crow brooding over its nest, tie a brass bell around its neck, and let it go. With sweeping, aerial shots taken from a crow's-eye vantage point, the Tavianis use the bird to provide more than a convenient bridge between sections: its dark, melancholy spirit—which suggests, perhaps, Pirandello's own somber spirit ranging through his homeland and his past—and the plaintive, solitary sound of the bell establish the film's tone, creating a world whose rhythms are timed to the tempo of a dream.

In the Tavianis' films—*Chaos* is only the fifth of their eight features to be released in this country—the past exists in stories, and these stories keep asserting themselves, intruding on the lives of their characters, obscuring the present. In *Chaos*, a symphony of overlapping voices is heard, each with its own story, its own history. And yet we sense the presence of the author behind each tale, unifying the individual voices, as if we could imagine him, with his audience gathered around him, drawing out of himself the strands of a single, larger story.

The Tavianis haven't accomplished this by simply evoking the presence of Pirandello; they bring their own fictional Pirandello on screen, near the end of the film, to take part in a drama of his own. The Tavianis have, in fact, used this Pirandellian device before, both in *Padre Padrone* and *Night of the Shooting Stars*. In *Chaos*, the Tavianis bring Pirandello onscreen to forge a kind of spiritual link between the author, his past, and his art. As an epilogue to the movie, the filmmakers stage an encounter between the writer (played by Omero Antonutti) and the ghost of his mother in his family home in Girgenti near the Cavusu Forest (which, in translation, means chaos). During this afternoon reverie, in which his mother appears in the chair across from his as he casually peels an orange—the image is so sensual that you can almost smell the pungent aroma of the freshly picked fruit—she recounts the story of an adventure from her own childhood. In it, she is on a red-sailed fishing boat with her family to visit their father who is exiled on the island of Malta. Along the way, she remembers, they stopped on a "pumice island," where, dressed only in her underclothes, she, along with her brothers and sisters, climbed high up the side of a mountainous slope of snow-white volcanic ash, and, flapping their arms, floated down the incline to the sky-blue sea below.

This spectral reminiscence, one of the most sublimely nostalgic moments ever recorded on film, captures forever that timeless moment in childhood when your life is transformed and takes on that harmonious, enchanted quality that you had previously believed was the special privilege of children in books. Watching this sequence, we experience that same weightless, suspended-in-time sensation the children felt. The scene also gathers together everything that has come before it in the previous stories, so that the movie becomes a kind of lyric meditation on the themes of memory and storytelling.

In *Chaos*, the Tavianis apply a technique that is restrained, intellectualized, and yet that allows them to create images of unparalleled, rapturous beauty. The dramas they present here—stories of alienation, possession, and disrupted continuity—have a ritualized, folkloric quality, but the sensibility that shapes them is distinctly modern. With their characters posed against them like heroes out of Aeschylus or Homer, the barren Sicilian landscapes in the film create a mythic, psychological terrain in which the contemporary and the ancient worlds overlap.

The dialogue between these two worlds, between the past and present, childhood and old age, is the Taviani brothers' true subject. When Pirandello meets the ghost of his mother in the film's final episode, she advises him to learn to see things "through the eyes of the departed." The Tavianis seem to have taken her advice as well. In *Chaos*, they enter into an uncanny complicity with the artist who inspired them: one in which the essences of both the adaptor and the adapted are illuminated. —HAL HINSON

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**In "The New Irascibles, Artists 1," 1985, Timothy Greenfield-Sanders appropriates the look of a historic image with a new cast of East Village personalities *(above). Bottom row, l. to r.*: Judy Glantzman, Rodney Alan Greenblat, Richard Hambleton; *middle row*: David Wojnarowicz, Stephen Lack, Mike Bidlo, Joseph Nechvatal, Luis Frangella, Arch Connelly, Rhonda Zwillinger; *top row*: Mark Kostabi, Craig Coleman, Greer Lankton.**

**Abstract Expressionism's class photograph: Nina Leen's "The Irascibles," 1950, first published in *Life*, January 15, 1951. *Bottom row, l. to r.*: Theodoros Stamos, Jimmy Ernst, Barnett Newman, James Brooks, Mark Rothko; *second row*: Richard Pousette-Dart, William Baziotes, Jackson Pollock, Clyfford Still, Robert Motherwell, Bradley Walker Tomlin; *top row*: Willem de Kooning, Adolph Gottlieb, Ad Reinhardt, and Hedda Sterne.**

# SITTING PRETTY

## A new cast of art stars comes into focus

**"The New Irascibles" by Timothy Greenfield-Sanders, Marcuse Pfeifer Gallery, New York City; through November 22.**

One of the most prevalent tendencies of the current art scene is the rejection of modernist values and the accompanying ransacking of modernist motifs, which are then used as ornamental elements in what is often little more than an ironic pastiche of earlier styles. It's easy to recognize the various contemporary schools that display such mocking disregard for the achievements of modernism; their names are usually preceded by "neo" or "post."

The difference between today's hyped-up, media-oriented art world and the smaller, more serious scene of thirty years ago could hardly be greater. In the 'forties and 'fifties, the Abstract Expressionists were dedicated modernists who aspired to create new and highly original forms of expression. By contrast, NYC's bustling East Village art scene is populated by artists and dealers who have entered the fray precisely because contemporary art offers a quick route to big money and a vacation house in Brazil. Where the Abstract Expressionists were dead serious and even puritanical about their intellectual positions, the East Village scene is notable largely for its conceptual posturing.

Now, photographer Timothy Greenfield-Sanders, a savvy studio portrait photographer, has allied himself with the "neo-" crowd by making a series of extraordinary group portraits of East Village artists, their dealers, and their critics. He has photographed his subjects in a manner that deliberately replicates a famous group photograph of the Abstract Expressionists, taken by *Life* photographer Nina Leen in 1950 and subsequently reproduced ad infinitum in museum catalogues, monographs, and books. The photograph portrays fifteen artists, once dubbed "The Irascibles," including Adolph Gottlieb, Robert Motherwell, Barnett Newman, Clyfford Still, Ad Reinhardt, Willem de Kooning, Jackson Pollock, Mark Rothko, and, the one woman in the picture, Hedda Sterne.

Greenfield-Sanders's "New Irascibles" include such East Village celebrities as Rick Prol, Keiko Bonk, Martin Wong, Bobby G, Rodney Alan Greenblat, Richard Hambleton, David Wojnarowicz, Mike Bidlo, Futura 2000, and Rhonda Zwillinger. The idea of assembling these subjects first occurred to the thirty-three-year-old photographer last spring. "The original 'Irascibles' shot has always been in my mind," he said. "I first saw it when I was an art history major at Columbia in the early 'seventies. I thought what a fantastic thing it would be to do the East Village people as the 'New Irascibles.' " But he soon realized he had too many key people to fit into one picture, so he ended up making six different shots—three of artists, two of dealers, and one of critics and art writers.

"I had to do the project quickly because the scene was changing so fast. As I was setting it up, some of the subjects started getting political and wanted to know who else would be in the shot. Others, who had not been invited to pose, called up and tried to get into the picture."

Greenfield-Sanders tried to re-create the setting of Leen's photo as closely as possible. He bought a black dropcloth to place on the wall to the right. The floor in the original was linoleum, which he tried to imitate in fabric. "Then," he says, "I built a stage set so all the people could all be in the correct position, on the right levels."

Many of Greenfield-Sanders's East Village sitters were unaware of Leen's photograph, and Greenfield-Sanders did not clue them in until after the session. "I had a chart produced and gave instructions to the sitters. I told them to be somber. Obviously I put a woman in the Hedda Sterne position and Mike Bidlo in the Jackson Pollock position." Bidlo paints imitation Pollocks and *(Continued on page 116)*

Top: TIMOTHY GREENFIELD-SANDERS; bottom: NINA LEEN, Life Magazine copyright © 1951 Time Inc

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# PEOPLE ARE TALKING ABOUT...

## ART...

(*Continued from page 108*)was one of the few artists to realize what the photographer was up to.

Because this writer had worked with Nina Leen some years ago, it seemed like an amusing idea to introduce the photographer of the "New Irascibles" to the photographer of the original group. In August, Greenfield-Sanders and I visited Leen in her midtown Manhattan apartment. He was thrilled to meet her and quizzed her about the details of her shooting session.

Born in Russia, Leen had studied painting in Berlin, then joined *Life* as a staff photographer in 1945, amassing more than fifty *Life* covers among her credits. She told us that the photograph—"practically a best seller for Time Inc."—had been shot hurriedly in *Life*'s studio. It was not easy to "get temperamental people together on the same day at the same time. I never saw any of those people before in my life. I posed them as fast as I could. I was bothered by the background but there was not time to do another."

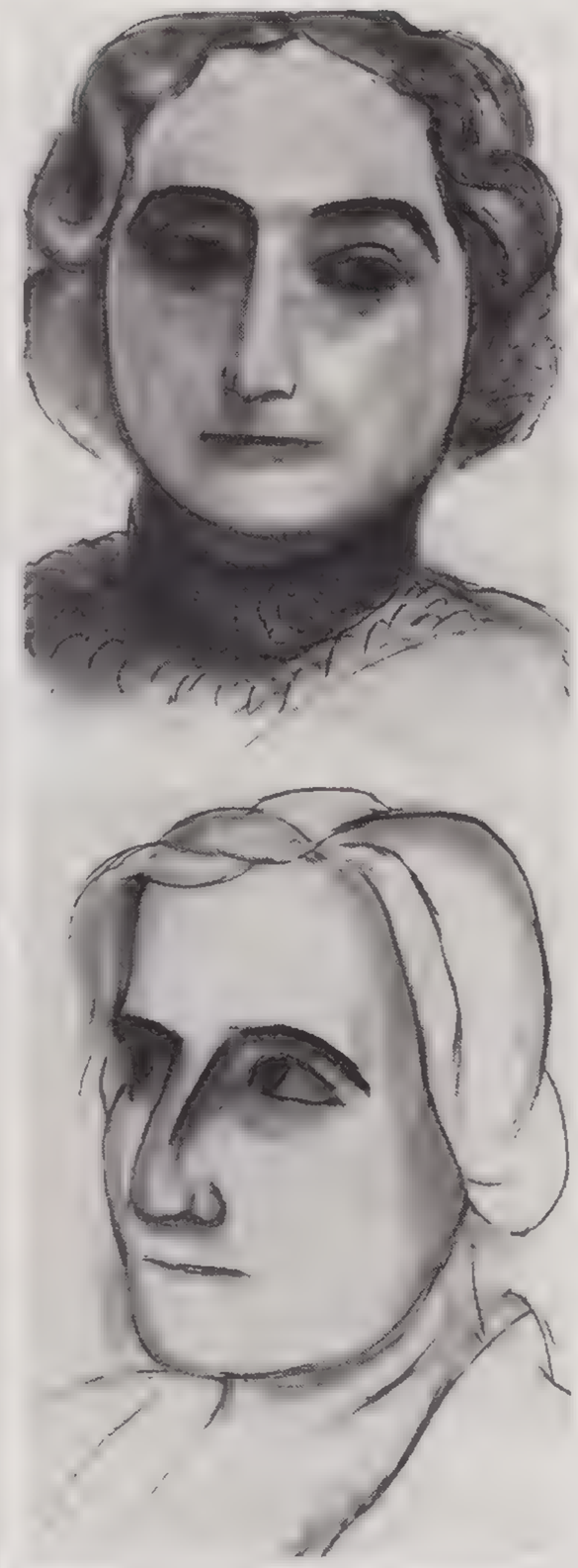
Looking at her photograph, she recalled: "They were never in a good mood. People with a cause are the most difficult to take. I put out the chairs and I left the positions up to them. I did not dare tell them who should be in front and who should be in back—I might have put the biggest genius in the back. If I had moved an artist, he might have walked out. I just made sure all their faces could be seen. If you take twenty-four geniuses, you have to be sure that everyone is happy. I think they loved having their pictures taken, but they seemed to be afraid to be nice—they didn't want to appear too commercial." The whole session took close to an hour. Leen never photographed artists again, preferring to specialize in such fauna as reptiles and bats.

"If I had moved an artist, he might have walked out"

*Life* decided to photograph this group of Abstract Expressionists after eighteen of them wrote an open letter to the president of NYC's Metropolitan Museum of Art, protesting the institution's conservative attitude toward "advanced" art. One of the painters, Barnett Newman, who had once run for New York City mayor and knew a thing or two about dealing with the press, hand-delivered a copy of the letter to *The New York Times* on a Sunday; the paper treated it as front-page news on Monday, traditionally a day of "soft" news. On Tuesday, the New York *Herald-Tribune* ran an editorial, defending the Metropolitan against the artists' "distortion of fact" and labeling the group "The Irascible Eighteen."

*Life* initially wanted the artists to pose with their paintings on the steps of the museum. Adolph Gottlieb rightly refused, observing that it would look as if the artists were trying to get into the Metropolitan and were being turned away. Gottlieb wanted the artists to be photographed on neutral territory; and Newman, according to his widow, insisted that the group be photographed "like bankers." All the men showed up wearing jackets and ties. Newman, looking the most businesslike, seated himself front and center. Greenfield-Sanders also gave the jackets-and-ties question "a lot of thought, but I finally gave up on it. These people never wear jackets and ties."

The parallels and discrepancies between Greenfield-Sanders's groups and Leen's photograph are absorbing—and full of cryptic overtones. Among the major differences is that the Abstract Expressionists came together to promote a cause while the East Village artists gathered together to promote themselves. But Greenfield-Sanders's photographs of the 'New Irascibles' also have a fascination of their own, showing how a new generation of artists presented themselves to the world and how they looked in relation to each other at one youthful moment in their careers. —DAVID BOURDON



**SISTERHOOD IS POWERFUL Matisse described the older sister as "a great beauty, noble and glorious," and the younger sister as possessing "the majesty of a Queen of Israel." They were the eccentric, art-collecting Cones of Baltimore. Dr. Claribel (1864-1929), who became President of the Woman's Medical College of Baltimore in 1900, was deemed the more brilliant and charismatic of the two. But modest, self-effacing Miss Etta (1870-1949) was no pushover. In Baltimore in the 1890s they palled around with Gertrude Stein, who later introduced them to the Paris art world and wrote a word portrait of them, "Two Women." Each sister had a private income (courtesy of Cone Mills), which they spent, during frequent trips to Europe, on Post-Impressionist and School-of-Paris art. In the early 1930s Matisse, whose work they collected in quantity, drew a series of charcoal portraits of Dr. Claribel (above, top) and Miss Etta (above, bottom).**

**The Los Angeles County Museum of Art hosts, through November 24, *Masterpieces from the Cone Collection of The Baltimore Museum of Art*. The show travels to the Kimbell Art Museum in Fort Worth.—D. B.**

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# PEOPLE ARE TALKING ABOUT... MUSIC...

## A RADICAL KNIGHT AT THE OPERA

When Jean-Pierre Ponnelle, the prolific opera director and designer, is good, which is usual, he is very, very good; and when he is bad, he is never dull. Among his more startling innovations was a *Don Pasquale* in which Donizetti's hero cohabits with dead cats. "If Jean-Pierre did his San Francisco *Rigoletto* at La Scala," says Placido Domingo, "they would kill him."

This month, Ponnelle directs his much-anticipated production of Mozart's *The Marriage of Figaro* at New York City's Metropolitan Opera with a starry cast: Carol Vaness, Frederica von Stade, Kathleen Battle, Ruggero Raimondi, and James Levine conducting. Will Ponnelle make radical changes in *Figaro*? "As a director," Ponnelle says, "you are *not* free to change a note of the music. *Forte* is *forte*. But you can be either happy or sad in *forte*. You are therefore free *inside* the music to interpret Mozart. And that's an incredible thing. But I don't care what people think of my interpretations, because my truth might be your lie."

Ponnelle, fifty-three, lives near Paris where he was born into a musical and theatrical family. (His grandfather, a wealthy vineyard owner, was also a music critic and close friend of Richard Strauss; his Hungarian mother came from a clan of actors). He didn't work in opera until he was thirty-five, preferring the comparative sanity of straight theater. Then he learned to appreciate Mozart, who became his god.

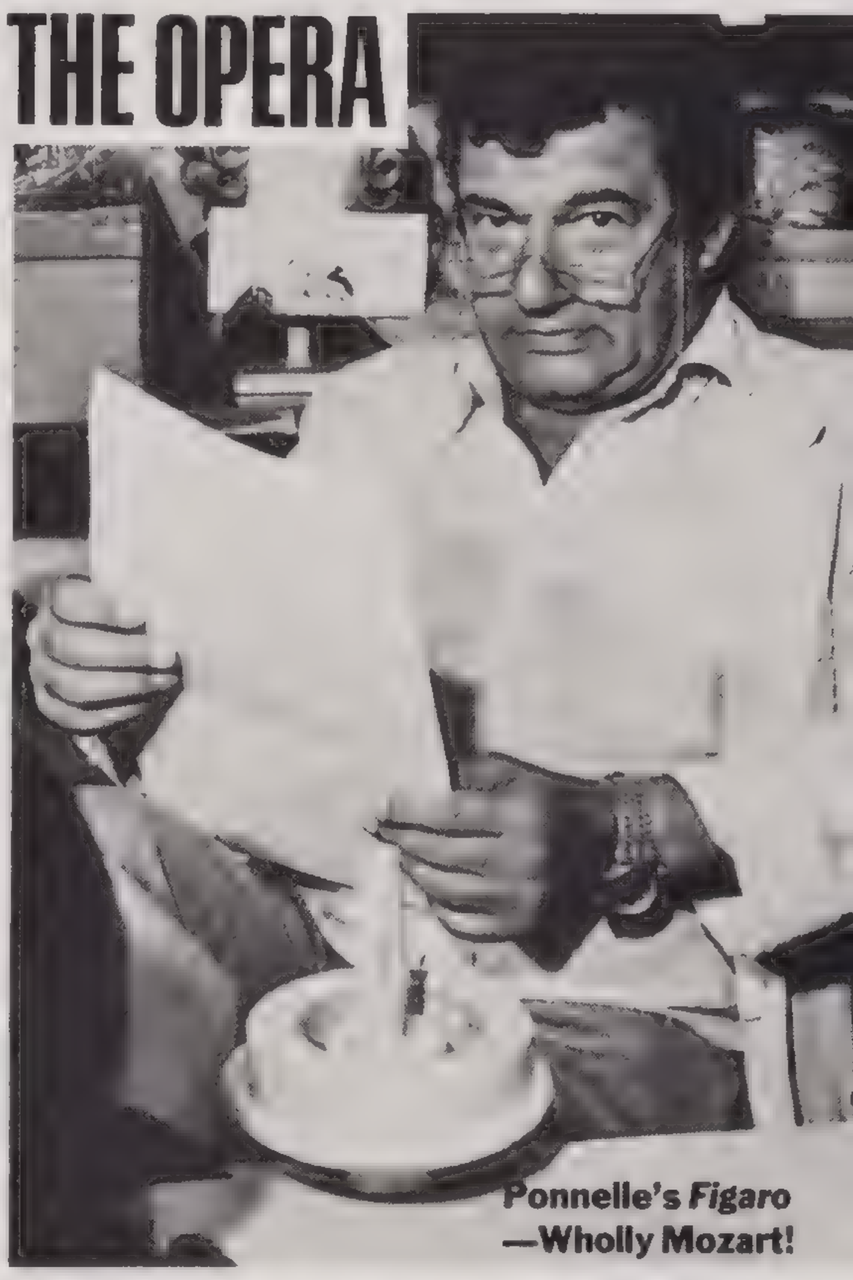
"You can discuss two bars of Mozart as you can a couplet of Shakespeare" says Ponnelle, "more than the Bible, more than the works of Dostoevsky. Mozart seems inexhaustible to me. He's the *reverse* of the popular *Amadeus* image. *Nothing* Mozart did was unconscious! He's an intellectual—one of the best organized brains in history, the equivalent of Leonardo. For me, Mozart is *the* creator. The challenge is to constantly rediscover what the guy is saying to us."

Ponnelle's production of *The Marriage of Figaro* is his fifth *Figaro*. (Among others, an acclaimed production with Herbert von Karajan at Salzburg, another with Daniel Barenboim in Paris, and a movie version with Karl Böhm).

But Ponnelle is not the unorthodox director he is sometimes made out to be. He is, in fact, a traditionalist. Modern-dress opera, such as Jonathan Miller's *Rigoletto* (for the English National Opera), which was set in Little Italy in the 1950s, means little to him. "If opera is modern and 'real' like a production on Broadway," Ponnelle says, "you can't *understand* anything. Mozart is eighteenth century, not twentieth! He wrote *Figaro* two years before the French revolution. The opera is grotesque, funny, and sad—a tragicomedy, but it also has a Chekhovian sense of nostalgia. It belongs to a certain time and place—the eighteenth century. That's the water where the fish swim!"

We had been talking to him at a restaurant near the Met, when a gentleman suddenly sang an aria from *Tosca* to a young couple at another table, though, alas, his voice wasn't in form. "That's what I'm saying!" exclaimed Maestro Ponnelle, looking pained. "Great opera is like a fish out of water in a modern setting. All opera has its time and place!"

—JOHN HEILPERN



**Ponnelle's *Figaro* —Wholly Mozart!**

## ELLIOT SHARP SERENADES THE APOCALYPSE

**If there were a nuclear holocaust, and if anybody survived, and if they wanted to make music amid the rubble, the music would probably sound like the music Elliott Sharp writes for his group Carbon. Sharp, one of downtown Manhattan's best composers, likes the roughhouse emotionalism of tribal and ritual music. Though his compositions don't quote from any specific primitive music, they share the urgency brought on by repetition; and, using a mixture of homemade string instruments, saxophones, drums, bass, and guitar, they feature metallic, industrial textures over a pounding, almost dance-floor beat. Sharp's *Six Songs/Marco Polo's Argali* (Zoar/NMDS), clangs and grinds the way Mad Max would like it: insistent, deadly serious, ferociously rhythmic.**

## HI-DECIBEL WIT

**Using tapes, assorted electronics, and voices, the French trio Alésia Cosmos can toss together as dense a fog of sound as the next neo-modernist-post-expressionists. But the cover of *Aéroproducts* (hat ART/NMDS) hints at the record's subversive content. Marie-Berthe Servier, their from-a-whisper-to-a-scream vocalist, dressed in a leopard leotard, is lounging around with her band-mates amidst a stuffed moose and some wild pigs. So it's no surprise when, between the electronic burblings and assorted death rattles, the group sings "I want to drink you baby, like a bottle of red wine" with guitars twanging away, as if they were some goofy '60s psychedelic band. Humor lifts experimentation off the ground.**

**—P. W.**

HARRY BENSON

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# PEOPLE ARE TALKING ABOUT... MUSIC...

**EDDIE MURPHY CROONS** If God had wanted Eddie Murphy to be a singer, he would have given him a good voice. Not that his singing debut *How Could It Be* (Columbia), a sort of pop/soul record, is terrible, but given his penchant for puncturing the earnest and overblown, it's hard to see his succumbing to the anonymity of such a leaden project. If he weren't Eddie Murphy . . .

**NASAL MANEUVERS** Though weepy and string-laden, Neil Young's *Old Ways* (Geffen) still has the popped-sinus voice of Neil Young, perhaps the most unconventional voice that pop hath wrought. And it still has power, ploughing through the conventional—and redneck-timely—country backgrounds replete with fiddles and banjos, not fitting in, but happily, unmistakably, Neil Young.

**JOHN COUGAR MELLENCAMP BRUCES UP**

**John Cougar Mellencamp likes his anthems straight, no chaser, and like Bruce Springsteen, to whom he's often compared, he flaunts his populism. On *Scarecrow* (Polygram), he talks, sometimes persuasively, sometimes sentimentally, about farms and steel mills, pushing along his discussion with unadorned Midwestern rock and roll. Not all *Scarecrow*'s messages work. But when Mellencamp occasionally fails, he's only as sanctimonious as the next pop star; when he succeeds, he has the power to make an audience listen. —PETER WATROUS**

**A PRINCE OF A GIRL** *Sheila E in Romance 1600* (Warner Bros.) has more experimentation on it than anybody in her right mind dare hope for from a commercial pop record. Perhaps influenced by his Royal Shortness, her friend Prince (who adds his imprimatur on one song), each tune has an unexpected twist—a wandering synthesizer pushing the limits of pop harmony here, an eerie cellar-deep voice shadowing Miss E's voice there—and melodies that grab, plus a rock-solid beat guaranteed to send them flying up the charts.—P.W.

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## PEOPLE ARE TALKING ABOUT...

### TV ... TV ...

# MASTER OF THE UNIVERSE

*The Creation of the Universe*, a remarkable documentary on PBS this month, is about the esthetic of physics, an esthetic far more fervent than people like me, who never made it past Earth Science, ever dreamed possible. From Plato to Einstein to an astrophysicist in a baseball cap, physics has been a search for a unified theory of creation, "the story of how a kernel of energy could have become everything that is," a drive for simplicity and symmetry and beauty. Stirring and yet low-key, *Creation* was written and presented by Timothy Ferris, who has somehow managed that awkward transition from print journalism to TV with elegance and grace.

One rarely notices writing on TV, unless to notice that it is peculiarly fancy, embarrassingly clever, boring, or simply inept. But Ferris writes with clarity and quiet passion about a world in which "every single atom inside your body was once inside a star," in which some of the snowy reception of a TV is made up of "photons left over from the big bang itself, relics of the infancy of the universe." The scientists he interviews sparkle with excitement and a sense that they understand so much about the universe, its origin and design, and yet still must wonder, "Why is there something, instead of nothing?" Ferris never resorts to gaping in wonder to liven things up, but relies instead on the exhilaration and driving intelligence of these quiet intellectuals. *The Creation of the Universe* is truly an inspiring show. Somebody get this man a thirteen-part series!

—CATHLEEN SCHINE

# TRAVELS WITH SOMEONE ELSE'S AUNT

**In each episode of *River Journeys*, a peculiar English series on PBS, a different journalist gets on a different large, packed boat on a different river in a different underdeveloped place and discovers you cannot really meet The People in first class. *River Journeys* is not a series of real documentaries (it doesn't actually tell you anything), nor is it an adventure series (nothing very much happens). I suppose it is a series of travelogues—serious rather than glamorous ones though—featuring uprooted peasants and mud, and following that age-old tourist snapshot formula "Place a relative in front of a monument." The makers of *River Journeys* got people like William Shawcross and Germaine Greer to stand beside the peasants and in the mud. I don't want to be too hard on this show—I guess it's well meaning enough—but William Shawcross and Germaine Greer are not my relatives. —C.S.**

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PEOPLE ARE TALKING ABOUT...

TV ... TV ... TV ...

# BUBBLE-GUMSHOES

Cybill Shepherd is not the problem with *Moonlighting*, ABC's annoyingly predictable comic-detective series. She is not terribly good as Maddie Hayes, a model turned gumshoe, but neither is she terribly bad. She is primarily blond, pursing her mouth into a thin-lipped pout on cue, otherwise waving her elbows in a brave show of *faux*-screwball-comedy exasperation.

Bruce Willis shouldn't be the problem with *Moonlighting*. He has a sly, small smile and sweet throaty voice, and he was terrifying when he played a smoothly odious wife-beating creep on *Miami Vice* last year. But here, Willis plays David Addison, Cybill's partner, a hey! krazy kinda guy who says krazy kinda things like, "Deny the man blows bubbles with his drool? Of course he does. Do birds fly? Do ducks duck?" Addison is meant to be annoying (he has to be to shake up Cybill, who's meant to be icy and repressed), but he's also meant to be cute. He's ALIVE, which on TV generally means wacky—fun! So the adorable ne'er-do-well and the haughty beauty get in the car and squabble, run after each other through some rooms, run after some villains through some other rooms, hug, and then return to their car and their squabble. Cybill Shepherd does not have the presence, the magnificence, to seem really haughty—she's like a little girl stamping her foot in her Mommy's big high heels; Bruce Willis is too edgy to be charming and dear. But, still, you can't blame this show on them.

The real problem with *Moonlighting* is that it is slick but has no style. The dialogue is speedy and slangy, but it's dull nevertheless because the speed and slang are so calculated. And with its bland, flat look, the show seems to take place not in a real city, not even in L.A., but in some hollow, nightmare suburb of sets, each one an elaborate room immediately recognizable as an office or a living room, and yet all almost identical, separated by a few streets on which the same couple of cars ride by now and then, on their way to no place at all. Enervated and self-satisfied, *Moonlighting* is on its way to no place at all, too. —C.S.

***Moonlighting*'s Cybill Shepherd: "a thin-lipped pout on cue"**

PHILIP BURKE

**Clarence Fountain and two of the "Five Blind Boys" get down with Sophocles in *Gospel at Colonus***

# OEDIPUS WORE RAY-BANS

Imagine Oedipus in sunglasses and a sharkskin suit singing the blues of his downfall. Don't stop there. Imagine a full-fledged gospel choir poised on steep bleachers wearing shimmery mosaic robes narrating and commenting on the action in the manner of a Greek chorus.

This month, PBS's Great Performances once again ventures into the complex territory of the avant-garde with poet-director Lee Breuer's intoxicating, high-voltage musical *Gospel at Colonus*. Produced at Brooklyn Academy of Music's Next Wave Festival two years ago, performed to sold-out houses here and in Europe (and there's talk of a run on Broadway), *Gospel* is an exuberant fusion of black gospel and Sophocles' elegaic text *Oedipus at Colonus*.

A soulful Oedipus, or rather an assortment of Oedipuses—some dapper, some garish—reflect the different aspects of the tragic role. As in many of Breuer's recent works, the central image is at once astonishingly simple and mysteriously rich in association. "*Gospel*'s both old and new, pagan and Christian, tragic and uplifting," says director Breuer. "It comes from a synthesis of opposed values. Because it's classicism with a jive stance, it's not that subtle." And it's these forceful oppositions that give *Gospel* its unique profile.

This tendency to synthesize and re-create has been there from Breuer's earliest collaborations. Mabou Mines, the East Village-based experimental theater that he cofounded in Nova Scotia in the late '60s, swiftly earned a string of Obies. Breuer is now collaborating with *Gospel* composer Bob Telson on *The Warrior Ant*, a musical poem that will combine sensual African-rooted music, Japanese Bunraku puppetry, and the bittersweet saga of a samurai ant. As usual, a strange and promising hybrid.

—LISE FRIEDMAN

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*High priority flu shots…update on the diaphragm…slip-out stitches (no tears)*

## Flu-season flash

**November is the month to get your flu shots, particularly if you're one of the "high-priority" people as designated by the government's Centers for Disease Control. The list includes: adults and children with chronic disorders of the circulatory or respiratory systems that are serious enough to have had medical follow-up or hospitalization in the past year; residents of nursing homes or other medical-care institutions; medical professionals who care for high-risk patients; healthy people of sixty-five years or older; and all patients with chronic metabolic diseases including diabetes.**

**Because target groups for flu vaccinations and for pneumococcal vaccination are similar, both shots can be safely given at once. (However, flu shots are given annually, pneumococcal vaccination once only.) Influenza vaccine is considered safe for pregnant women, though the CDC's Immunization Practices Advisory Committee recommends waiting until after the first trimester. People who are severely sensitive to eggs should not be given inactivated flu vaccine. People in the course of any acute feverish illness should delay vaccination until the temporary symptoms abate.**

**The antiviral drug amantadine hydrochloride, or Symmetrel, is effective in prevention and treatment of influenza A and is commended for stopgap coverage, stemming an outbreak, protecting people who may not respond to vaccine or who cannot be vaccinated. The committee says that the preferred route of administration for the vaccine is intramuscular—in the deltoid (shoulder) muscle whenever possible. This year's vaccine formula (A/Chile, A/Philippines, B/USSR) is like last year's, but even if you had flu vaccination last season, you need another.**

## Baby's "breath"

If the umbilical cord is compressed during childbirth, the fetus may not receive enough oxygen because of the reduced blood flow, and brain damage or death may result. At the University of Pittsburgh School of Medicine, an obstetrical research team headed by Daniel I. Edelstone, M.D., tested birthing sheep during reduced umbilical-cord blood flow by measuring oxygen delivery to fetuses while the maternal sheep breathed either 100 percent oxygen or ordinary room air. When the mother breathed pure oxygen, oxygen concentration increased in the blood flowing to the fetus.

The supplemental oxygen given the mother provided a reserve, reported the investigators, enabling the fetus to maintain its oxidative metabolism. For human mothers, breathing oxygen may help when there's a problem of reduced blood flow in the umbilical cord.

## Diaphragm users' advisory

*Women who use the vaginal diaphragm have a significantly greater risk of urinary-tract infection than do women using other contraceptive methods. That's the conclusion of a Seattle research team who conducted two separate studies using different approaches.*

*According to Stephan D. Fihn, M.D., and colleagues at the University of Washington, women patients at university clinics who had genito-urinary symptoms (which could be either vaginal or urinary) were twice as likely to have infections of the urinary tract if they were diaphragm users. In the second study, medical records revealed a urinary infection risk two and one-half times greater in diaphragm users than in non-users.*

*Possible reasons: The diaphragm may completely or partially obstruct the urethra, causing some urine to be retained or a delay in voiding, increasing the chance for bacterial colonization. Other research has found changes in the normal vaginal organisms of diaphragm wearers—changes that lead to increased risk of urinary infection.*

*The Seattle doctors, reporting in "The Journal of the American Medical Association," suggest that women who have recurrent urinary-tract infections and who use diaphragms may consider changing to another contraceptive method, but that for other patients the diaphragm's increased protection from inflammations of the cervix and Fallopian tubes should be weighed against a potential urinary risk.*

## Gold pill—Rx for arthritis

**Not the long-sought silver bullet of medical lore but a golden pill has been approved by the Food and Drug Administration for relief of rheumatoid arthritis. For more than fifty years, gold compounds have been given by injection for joint pain and inflammation, but until now there was no gold compound that could be swallowed/absorbed for use by the body. Auranofin, the new gold medication, is 29 percent gold by weight, will be manufactured by Smith Kline & French Laboratories under the name "Ridaura." Careful medical monitoring will be needed to safeguard against gold reactions, but patients who formerly needed injections weekly may now require only once-a-month doctor visits.**

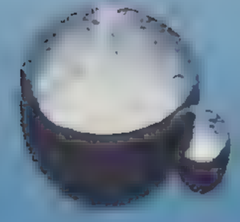
## Pain-free stitch removal

**Removing the stitches from a mended wound can hurt when they're stuck at the skin surface. Sandra J. Becker, M.D., of Havertown, Pennsylvania, does it the gentle way, reports *Emergency Medicine* magazine. She instructs her patients to apply neomycin-bacitracin ointment to the wound twenty-four hours before they come in for suture removal. In the office, she covers the wound for several minutes with gauze soaked in a saline solution. Then removal is virtually painless, and easier for the doctor.**

## New clues to intestinal upset

Acute diarrhea is an all-too-common illness, and studies indicate that the cause is medically identified in only 60 percent of cases. Now, research at Massachusetts General Hospital in Boston has unmasked an intestinal parasite that may be an important cause of diarrhea attacks in healthy people who have normal immune function. The culprit is cryptosporidium, an organism well-known for causing gastroenteritis in animals. Only recently, the parasite has also been shown to cause illness in human beings, but at first it was believed to affect only immune-compromised patients.

John S. Wolfson, M.D., Ph.D., and his associates found the cryptosporidium infection in clusters of cases in a day-care center and in two families. Their research suggests that contact with feces of infected animals can spread oocysts, or eggs, of the parasite, by hands, toys, and other surfaces; and that laboratory studies should look for cryptosporidium in stool samples of sick patients, especially in day-care centers, animal handlers (pets, farm animals), and the immunosuppressed such as AIDS patients.



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# Q&A

## Makeup for the smoothest finish ...lashes: faking it...safe "suntan"

**Q I love the smooth coverage of pore-minimizing makeup, but how can I avoid an occasional "chalky" look?**

**A** Most pore-minimizing makeups are water-based with a powder-type ingredient that rises to skin's surface, absorbs excess oil to produce a soft, shine-free look. Great for oily skin, they add a smooth matte finish to any skin type.

It's important to choose a color closest to your skin tone. If your skin is oily, let pore-minimizer be your base, applied directly onto bare skin. For dry skin, apply moisturizer or an oil-based foundation first, followed by a light application of pore-minimizer for a soft "powdery" finish. For combination skin, apply over moisturizer or foundation to dry areas (e.g., cheeks), on bare skin in more oily spots (e.g., the T-zone).

Always shake pore-minimizers well before using. For best coverage, skincare specialist Trish McEvoy suggests applying generously with a sponge first, then waiting a few minutes for powder to rise to skin's surface, and using a clean, dry sponge to remove excess powder.

Powder blusher is best with pore-minimizer, as creamy blushers may be hard to blend and detract from the matte finish. Gel rouges work well, too, if applied *under* pore-minimizer. (Two good minimizers: McEvoy's own Pore Refiner; Clinique's Pore-Minimizer Makeup.)

**Q I'd like to try the new false eyelashes; what's the best way to wear them?**

**A** Today false eyelashes come in many colors and lengths so you can achieve either very natural-looking lashes or a special—and a frankly fake—"evening" effect. Either way, false lashes can make eyes look bigger, wide open.

For a natural look, choose brown or black lashes and, if you want, trim them slightly, alternating lengths between medium and long to mimic the look of real lashes. To fill out lashes without adding length, use the shorter, "lower" lashes on your top lids. Choose eyeliner the same shade as lashes (or use a lash with a wide, dark cord for an eyeliner effect) and use neutral, muted eyeshadow colors. Blend mascara on your own and false lashes, or wear lashes *instead* of mascara. "False eyelashes are great for contact-lens wearers who can't wear mascara," noted Frances Kingsley, president of Evelyn Marshall Company (makers of Supernatural eyelashes), "and make eyes more noticeable behind glasses. Also, they're ideal for women undergoing chemotherapy treatment."

Vibrant-colored lashes—pinks, reds, golds, greens, blues—can give eyes a wonderful "jeweled" look at night. Secret to carrying them off? Tone down the rest of your makeup. Options, from makeup artist Kevyn Aucoin, "Use eyeliner a shade darker than lashes—burgundy for red lashes, for example. Try the long top lashes on bottom lid, or put longest lashes toward the inner corner of the eye, to 'reverse' eye shape."

Easiest way to apply? Look down into a magnifying mirror. Put glue on the cord of the lashes with a toothpick, let dry partially, then apply to lid with a tweezer, patting down with a cotton swab. To remove, apply eye-makeup remover or petroleum jelly to false lashes first, let sit for two minutes to dissolve glue , then gently pull off.

**Q Is there any healthy way to give my face a "vacation" color?**

**A** You might want to try a bronzing powder. Unlike liquid and gel bronzers that can give a "patchy" effect, they offer more control, can give your face the look of a little, on up to a lot of, sun. "Apply with a large makeup brush, lightly at first to avoid overdoing it," suggests Godfrey Rayner, national training director for Guerlain (makers of new Terracotta Bronzing Powder with microencapsulated powdered nylon for long-lasting adherence). "Use it all over your face, concentrating a bit more on cheekbones, bridge of nose and temples; don't forget other bare-skin areas such as neck, shoulders, backs of hands for a natural effect." Apply directly onto skin, or over moisturizer or foundation; a bit of pink blusher gives a light "sunburned" effect.

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BEAUTY NOW

# a new age

## Skin/hair solutions ...Pat Harper: modern beauty/fitness think

### attitude

"A woman's thinking, her energy and outlook, are more important than chronology in defining her age," says Pat Harper (*below*), who, at fifty-one, is newly visible as co-anchor of WNBC-TV's 6:00 PM *News 4 New York*. Her typical day? "It can begin at ten o'clock in the morning with an interview, extend beyond my usual 6:00 PM broadcast to 'filling in' on the eleven o'clock news." Her stamina, she claims, "comes from honestly loving what I do." What also helps: eating her biggest meal at mid-day ("I can't go on the air starving or stuffed") and regular exercise, "a habit I was lucky enough to develop in my teens, when I was a competitive swimmer. These days, my swimming is limited to weekends in the country; but three mornings a week, an exercise coach comes to my apartment to put me through the paces. At my age, if a woman doesn't keep moving, her body has a tendency to 'slide' downwards." On image: "The clothes I wear on television are my own personal wardrobe. Off the set, I wear much less makeup—foundation, blusher, a smudge of blue-green eye pencil. My father was a dermatologist, and I grew up on soap-and-water cleansing, which is still my basic skin-care routine."...A pet peeve: "While I don't object to cosmetic surgery, there is nothing less attractive—or more foolish—than a woman with a thirty-year-old face and hands that are obviously sixty-five." ...Priorities? "I take exception to most of the advice handed out to working women, probably because I seem to have done it all wrong. My child was four years old when I started my career, I took two leaves of absence, and today, while I give my all to my work, I wouldn't give up *my* time—my weekends, my vacations—for anything in the world."

### SPECIFICS

**What's wanted now: fast, easy skin and makeup problem-solvers, which is just what the most forward-thinking products are formulated to deliver. Take the tendency of eyeshadow to "pool" in tiny lines around a woman's eyes, addressed now with colorless skin "primers" that glide on under cream/powder color (latest: Estée Lauder's Shadow Stay)...Aimed at pinpoint skin "plumping," Frances Denney's Expression Line Cream goes on under/over makeup, with fingertips or—more targeted help—a tiny brush ...A one-of-a-kind makeup advance, Dermablend's new Leg Cover contains the same lightweight skin-masking ingredients as the face makeup, covers varicose veins, scars, uneven pigmentation without cake-y buildup ...A simple addition that makes sense: the inclusion of a PABA-derivative sunscreen in Youth Garde moisturizer.**

## hair help

The slow-down in sebum (oil) production that makes a woman's skin a bit drier after age forty can also affect her hair—and scalp, noted Steve Kirchner, Ph.D., of Procter & Gamble's Beauty Care Council. "Often mistaken for dandruff, scalp dryness should be treated with a conditioning shampoo, rather than one designed for dandruff. For added scalp moisturizing, take a few seconds to gently rub the shampoo into the scalp just before rinsing."...Style help with the plus of color brightening: Alberto's new Mousse for Silver Blonde and Grey Hair masks the yellowness that colored or naturally grey hair can often take on without the drying after-effects of some mousse formulas.

REYNOLDS ROLLES

Photo. Marcy Maloy
Hair Make-up Peggy Lucas
Flowers. Anne Thornton

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# presence

**D**aytime ease, P.M. ornamentation... salons: a personal style...

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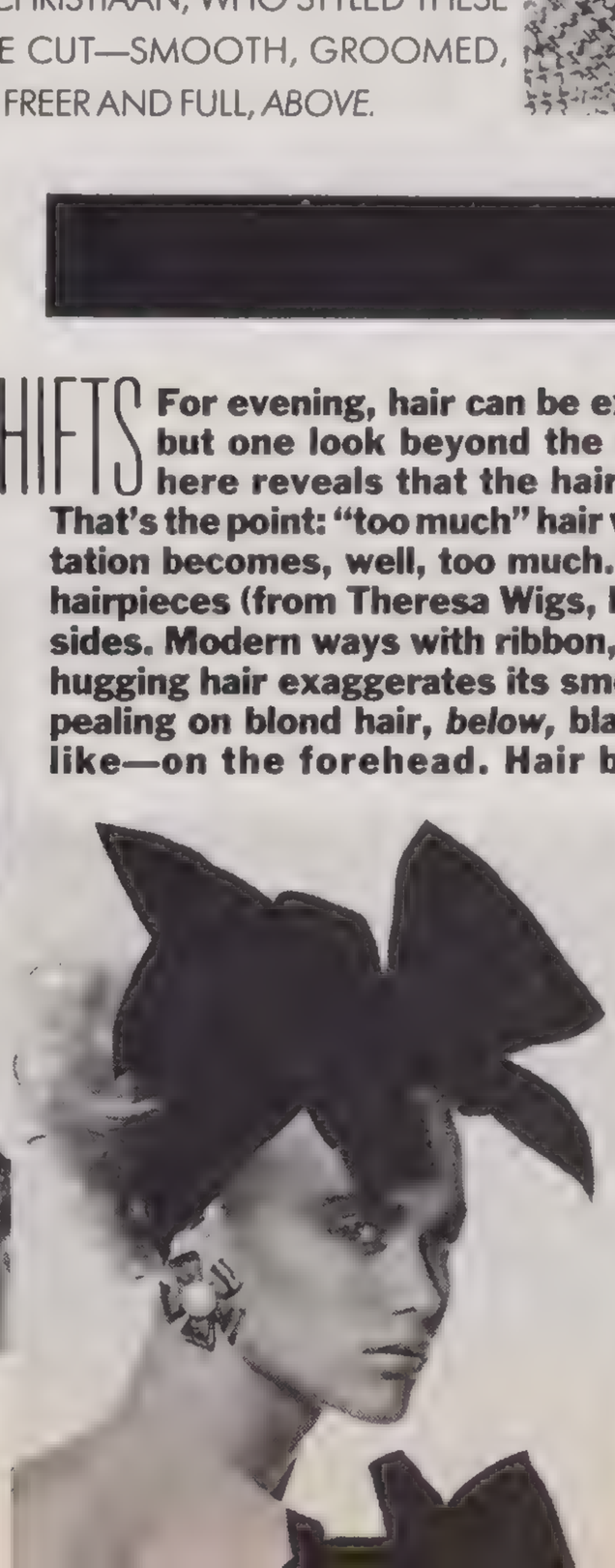
**TOUCH** not technology is one of a salon's greatest—rediscovered—resources. "We've moved from the high-tech back to less complex environments," notes Glemby Salons' Andrew Finkelstein. Ollie McNamara, owner of Capriccio Beauty Works—a "total package" salon in La Jolla, CA—agrees, "The world is too technological. When it comes to the body, people want a more personal approach." "A machine cannot imitate an expert's skill and care. It can't massage the back of a woman's neck or ask her how she's feeling," says Sandy Varga, manager of NYC's Suga Salon. "Ours is a hands-on business. When technology replaces touch, we lose the very real psychological benefits of salon treatments."

## NIGHT SHIFTS

**For evening, hair can be extravagant, even fantasy, but one look beyond the high-impact accessories here reveals that the hair itself is *un*manipulated. That's the point: "too much" hair with very visible ornamentation becomes, well, too much. *Sketched at right*, purple hairpieces (from Theresa Wigs, NYC) pinned along bangs, sides. Modern ways with ribbon, *far left*: a gold lamé band hugging hair exaggerates its smoothness; particularly appealing on blond hair, *below*, black taffeta bow-tied—hat-like—on the forehead. Hair by Suga of Suga Salon.**



We all leave the salon looking wonderful... it's recreating that look that can be a problem. Bridging the gap: a videocassette that demonstrates styling techniques, from Sebastian's Cassandre 2000 Salon in Tarzana, CA. Sebastian's most comfortable color: Luxe Colour that subtly shines hair. To take the doubt out of *any* coloring technique: Rita Claiborne's formula-figuring computer in her Atlanta salon for predictable, consistent color.

Photos, *top*: ARTHUR ELGORT; makeup, Kevyn Aucoin. Photo *right*: earrings, Evita Necklace, Varias Bijoux. Illustration: DAVID CROLAND. *Bottom left*. Makeup by Tyen; earrings, necklace, Chanel

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# Q&A

## Exercise: weight controller?... muscle soreness ..."free" weights

**Q I read that exercise helps one to *lose* weight; but since beginning an exercise program, I've developed a *bigger* appetite. What am I doing wrong?**

**A** Probably nothing. "Exercise can cause an increase in appetite," said Sigurd Ackerman, M.D., associate director of the Eating Disorders Institute of The New York Hospital–Cornell Medical Center, Westchester. "The explanation could lie in the way that the body responds to changes in energy utilization.

"Theoretically, if a woman consumes the same number of calories as she expends, her appetite should remain stable. But if energy output becomes greater than energy intake—either because of decreased intake of calories or increased exercise—the brain responds with a desire to eat more. That is why people often think so much about food when they are dieting. If exercise is added to the equation, hunger may become more intense.

"Most of the calories burned by the body are actually metabolized when it is *at rest*," Dr. Ackerman explained. "Exercise appears to enhance weight loss by producing a slight increase in resting metabolic rate." A number of studies have shown that one of the ways that the body adapts to reduced food intake is by a subtle decrease in resting metabolic rate. That explains why a person's weight levels off after a certain period of dieting—even on an unhealthful starvation diet of 700 to 800 calories per day. But the weight at which that plateau is reached can be lowered by regular exercise.

"Some studies suggest that vigorous exercise increases the number of calories burned immediately after a meal. That effect might contribute to increased appetite," Dr. Ackerman added.

**Q Is there a difference between the muscle pain that occurs *during* strenuous exercise and the soreness that is sometimes felt the day *after* an unusually difficult workout?**

**A** "Soreness that occurs hours after a difficult workout is usually caused by microscopic muscle injury," said Harvey Katzeff, M.D., assistant professor of medicine at The New York Hospital–Cornell Medical Center. "The pain lasts more or less until the healing or regenerating process is completed, which can take a few days.

"Pain—or burn—that occurs during exercise and stops immediately afterwards has a very different cause. In order to work efficiently, muscles need oxygen. After a certain level of strenuous exertion, the muscles reach a point at which they are no longer receiving enough oxygen from the blood supply. Then they switch to an energy-producing scheme that does not require oxygen but that produces lactic acid. As lactic acid accumulates in the muscles, a soreness may be felt," he explained. The reflex of taking a few deep breaths after exercise helps to replenish the oxygen supply and to remove some of the excess lactic acid.

**Q What are "free" weights?**

**A** "A free weight is basically any form of weight that is not incorporated into an exercise machine. It can range in size from a half-pound cuff worn around the wrist or ankle to the heavy barbells used by power lifters," said Mike O'Shea, Sports Training Institute, NYC.

"Free weights can be used as effectively as machines to build up muscular endurance and strength," said O'Shea. Their main advantages over machines are that they are less expensive, easier to store, and somewhat "portable." Their main disadvantage is that they may be less safe, he explained. "Weight machines are designed to protect the user from serious injury. When a lifter is using heavy dumbbells or barbells, there is always a danger of dropping the weight on the feet, chest, or neck." Another advantage of machines: the ease with which weight loads can be changed.

Using small free weights can improve the results of strength/toning exercise. "Wearing a lightweight cuff during an aerobic workout makes the muscles work harder," O'Shea said. ▽

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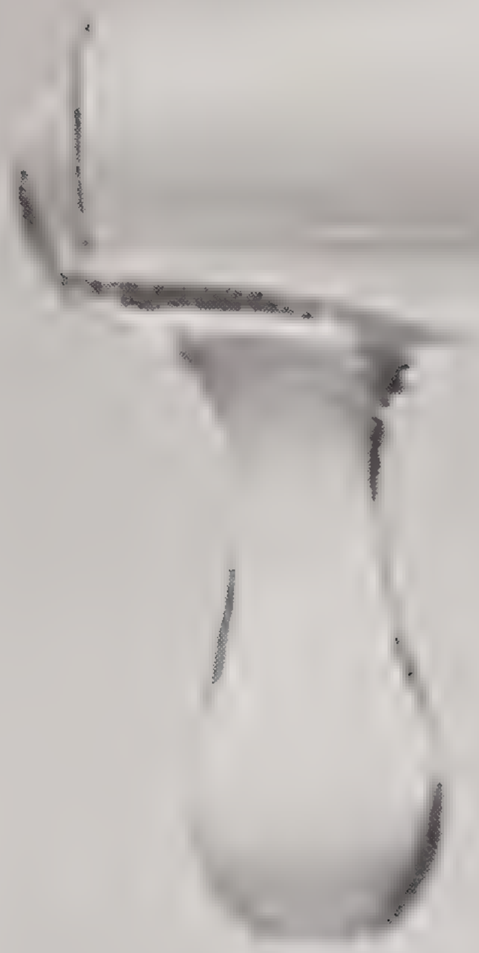

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# our children: the hungry americans

**Though one out of five of our children is poor, no rock stars sing for *their* suppers. But Senator Moynihan wants to bring charity back home.** **By Maureen Orth**

All last summer, while the superstars of rock were performing at "Live Aid" to help the starving children of Africa and "We Are the World" was inundating the airwaves, one-fifth of all *American* children were living in poverty. For the first time in our history, children are the poorest segment of our population. Contrary to popular myth, nearly two out of three of these children are white.

These realities contrast starkly with what most middle-class Americans believe about American life; yet, sociologists have predicted that by the year 2000, *one-third* of all American children will have received welfare payments. Despite a lot of lip service from public officials about the preciousness of children, most are doing precious little to combat the increasing numbers of children growing up poor. "There will be no new major social programs in this century," New York Senator Daniel Patrick Moynihan, one of Congress's leading social policy experts, states flatly. "The children of this country are not represented politically. They can't vote."

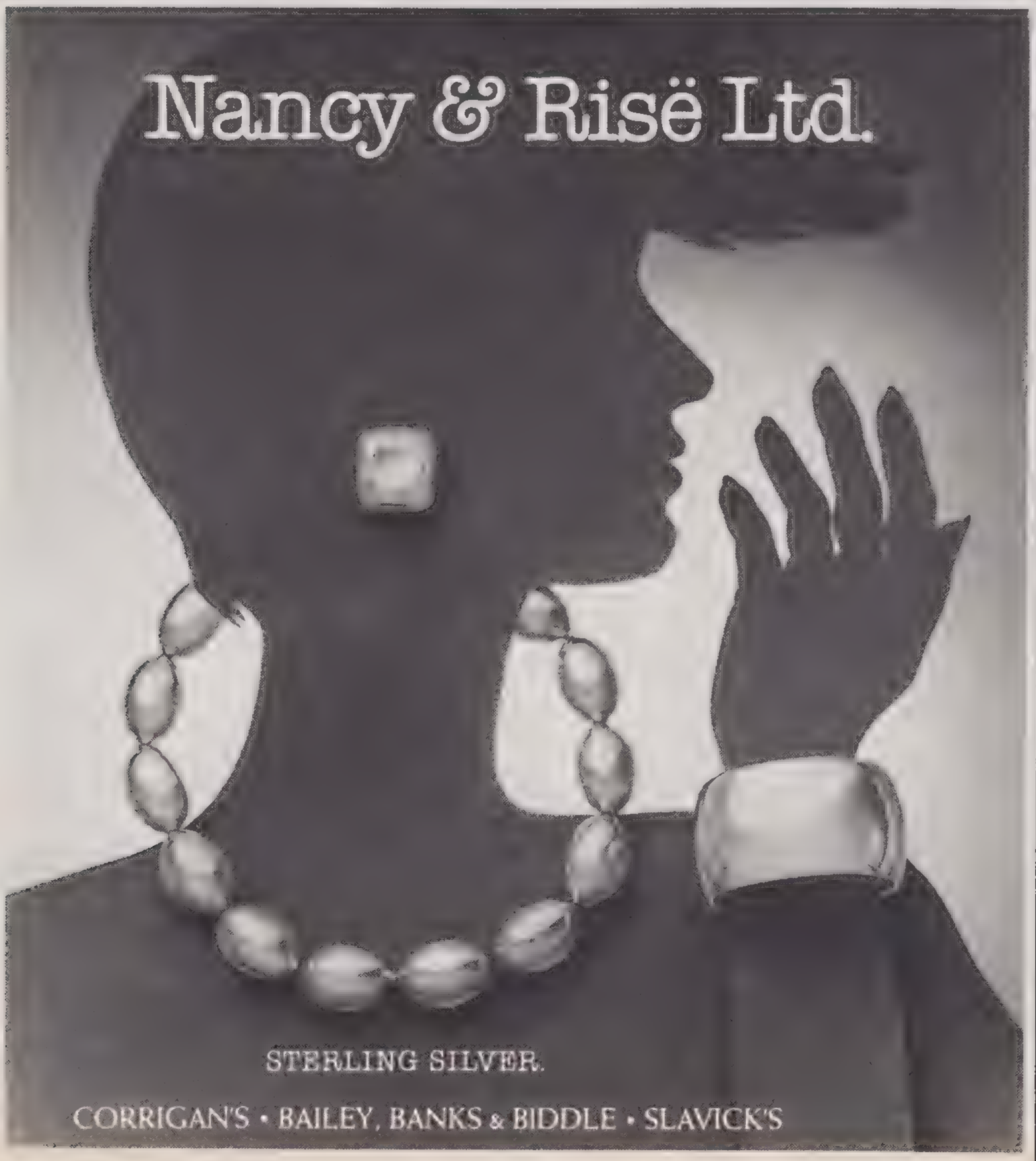
"People call us and tell us they haven't eaten for days, and that their children have stolen food from the grocery store," says Donna Lawrence of New York City's Hunger Hotline. In New York City alone, privately run food pantries and soup kitchens serve 318,000 emergency meals a month, the majority of them to hungry children. "A typical call," Ms. Lawrence says, "is from a mother who is nine months pregnant with her second child and who has just been evicted. The welfare office tells her she has to wait three weeks and gives her our number."

Unlike social security benefits to the elderly, or government payments to veterans or the disabled, which are all indexed for inflation, welfare payments to children—which vary widely from state to state—are not. During the 'seventies, for example, such benefits were cut, in *real* dollars, by a third.

"If you are under six years old, you are nearly six times more likely to be poor than if you are over sixty-five," Senator Moynihan says. "Throughout history old people were always the poorest in any society, because they couldn't work anymore, and they were sick. Suddenly that's changed because family structure has changed. Children often no longer have two parents; they have a single parent, and a single parent can't do as much as two earners." Senator Moynihan and other experts predict that the *majority* of children born in 1985 will live at some time in a single-parent family.

"Some welfare children are going to turn out to be nuclear physicists, great doctors and lawyers," Senator Moynihan continues. "But, as a population, poor children aren't going to do as well as others. We know statistically how these people perform in school and at getting jobs, and *(Continued on page 172)*

PHILIP BURKE

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## hunger

*(Continued from page 164)*

it's very bad: they perform the least well of any group. Today's poor children could be the largest cohort of such people the country has ever known."

Unmarried teens who get pregnant and keep their babies add to the pool of poor children. (In 1950, out-of-wedlock births made up 14 percent of teenage births; in 1982, that number had shot up to 51.5 percent.) The social pressure to get married has decreased, and teenagers realize that young fathers often have few prospects for employment.

But, at the same time, nearly 80 percent of all children with single mothers under the age of twenty-five are poor. These mothers are frequently high school dropouts with little or no employment experience—and they can neither find nor afford child care in order to go out and learn a trade. Few jobs are open to them anyway. "When given a choice," says Paul Smith, director of research for the Children's Defense Fund in Washington, DC, "Americans do not prefer to hire the young or to give them economic opportunities in proportion to their numbers."

In the last six years, however, the sharpest increase in numbers of poor children has come from two-parent white families. The reason: the recent economic recession and continued high unemployment rates in certain regions of the country.

The Reagan budget of 1981 cut social programs that helped children by ten billion dollars. It cut education programs by a third; only a fraction of those cuts has been restored. Because of soaring budget deficits, special-interest lobbies more powerful than children, and the current stereotype of welfare "cheaters," there is scant hope that any more cuts will be restored. Who, then, does speak for the children of America? According to Senator Moynihan, "If you want to know who shows up to testify at Congressional hearings and who says we represent a national constituency and we care about children, it's the Junior League—not the NAACP and never the AFL-CIO."

*If the government won't help the poor, perhaps the more fortunate among us have to ask why*

The Association of Junior Leagues has emerged in recent years as a visible and tenacious lobby for children's issues. League volunteers work on the grass-roots level, running programs that aid needy children; when legislation affecting these programs is before Congress, the AJL's "legislative network" puts thousands of members in touch with their elected representatives, particularly those who serve on key committees. "We're one of the few women's groups that have taken an interest in things that affect the poor," says Sally Y. Orr, director of public policy for the Association of Junior Leagues. "Feminist groups are very big on pay equity and abortion, but don't deal with the feminization of poverty that much."

They've got an uphill battle: the most widely discussed book on social programs on the Georgetown cocktail circuit in the past year has been conservative political scientist Charles Murray's *Losing Ground: American Social Policy 1950-1980*. Mr. Murray argues that government programs for the poor create more poverty. He suggests scrapping all of them, and leaving the poor to shift for themselves, looking for jobs as they can, calling on family, friends, and publicly and privately funded local services for assistance. Donna Lawrence of the Hunger Hotline, which deals mainly with such privately funded groups, disagrees: "People who volunteered to do this kind of work for moral or religious reasons a few years ago are tired and depressed; it's difficult work. We can't afford to have people's lives based on the volunteer instinct. We can't count on that."

In the black community, however, where the soaring rate of out-of-wedlock births—now 55 percent—is threatening the gains blacks have made educationally and profes-

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sionally in the last two decades, groups have begun to design programs and discuss ways to stem the tide of poverty among black children. After many years of emphasizing civil rights, and in the absence of government support, the NAACP and the National Urban League last year called a Black Family Summit conference in Nashville, Tennessee, to target the black family crisis as their number-one priority for research and action.

The statistics on black children are chilling. In some of Chicago's inner-city housing projects, for example, the illegitimacy rate is over 90 percent. Black infant mortality is twice that of whites, black children are three times more likely than white children to be murdered between the ages of five and nine, and black children are twelve times more likely than whites to live with a parent who has never married. Through no fault of their own, these children are on their way to becoming a permanent underclass. The cost to society in everything from health care to prison maintenance will be dear.

Twenty years ago, when the illegitimacy rate among blacks stood at 25 percent, Senator Moynihan, then Undersecretary of Labor, tried to sound the alarm about the consequences of this situation. His plea that the federal government declare it official policy "to promote the well-being and stability of the American family" went unheeded. Instead, he was denounced as racist by many black leaders and ignored by policymakers. Today, the United States stands alone among large industrialized nations in its absence of a comprehensive family policy.

The problems of family stability and childhood poverty are so widespread now that Senator Moynihan can discuss them in "non-race-specific" terms—which is what he did last April at Harvard University, where he delivered the Godkin lectures on "Family and Nation." At that time, he urged liberals and conservatives alike to find common ground in ways to help the American family. Last May, he embodied some of those suggestions in the Family Economic Security Act. It provides for indexing welfare payments to inflation, establishing a national benefit standard for welfare aid, giving welfare to low-income two-parent families, expanding work programs for the poor, providing tax relief, and helping states offer programs to prevent teenage pregnancy. The price tag: about eleven billion dollars.

Along the same lines, Senator Christopher Dodd of Connecticut is sponsoring the more ambitious Children's Survival Bill, which would raise the minimum wage to four dollars an hour and increase funding for a number of child health, education, and welfare programs at a cost of approximately fourteen billion dollars. The Reagan Administration's response to both the Moynihan and Dodd bills is that they are "too costly."

The House Ways and Means Committee voted last August to fund two parts of the Moynihan bill: to help states establish programs to combat teen pregnancy, and to extend payments to two-parent needy families in the twenty-seven states that do not provide welfare if the family is intact. The legislation currently awaits final action by the House, and by the Republican-controlled Senate, where the chances of passage are rated slim.

The debate will continue: does the government have a moral obligation to prevent children from falling into poverty, or is it not the government's job to keep every American child above the poverty line? It is ironic that Americans have generously poured billions of dollars into other countries to help those less fortunate than themselves, at a time when one-third of our own children face the prospect of growing up poor. If the government won't help, perhaps the more fortunate of America have to ask why, or be willing to shoulder some of the responsibility themselves. ▽

*The Reagan budget of 1981 cut social programs that helped children by ten billion dollars*

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**Maureen Orth** *is a contributing editor to Vogue.*

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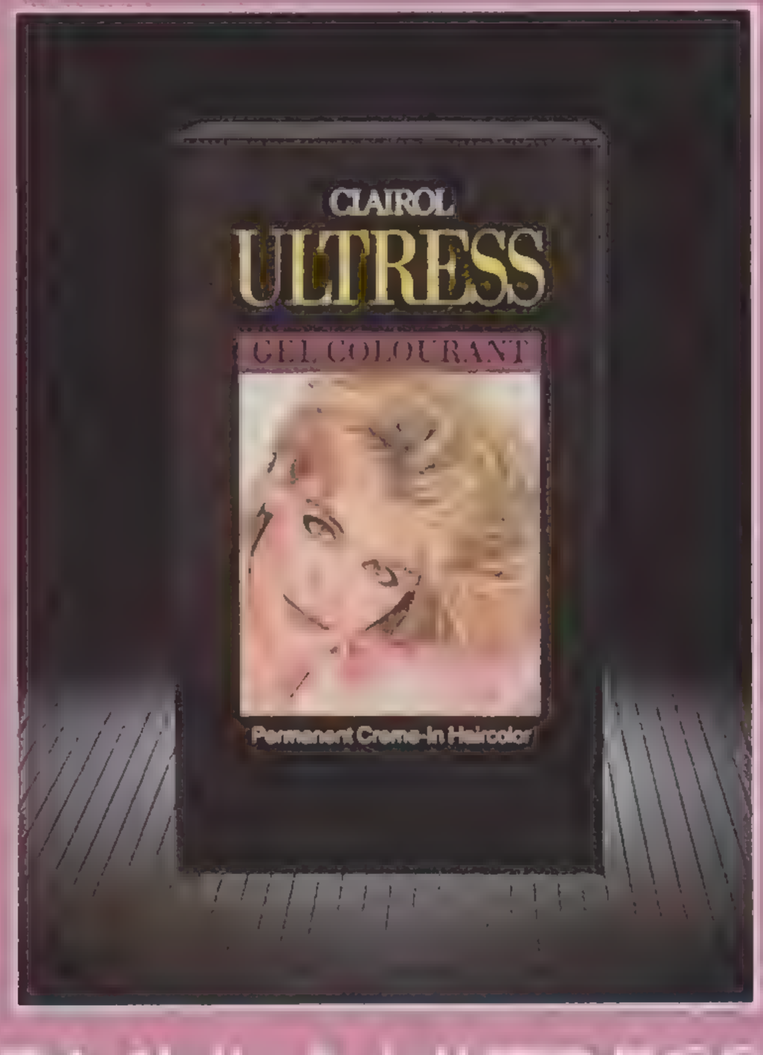


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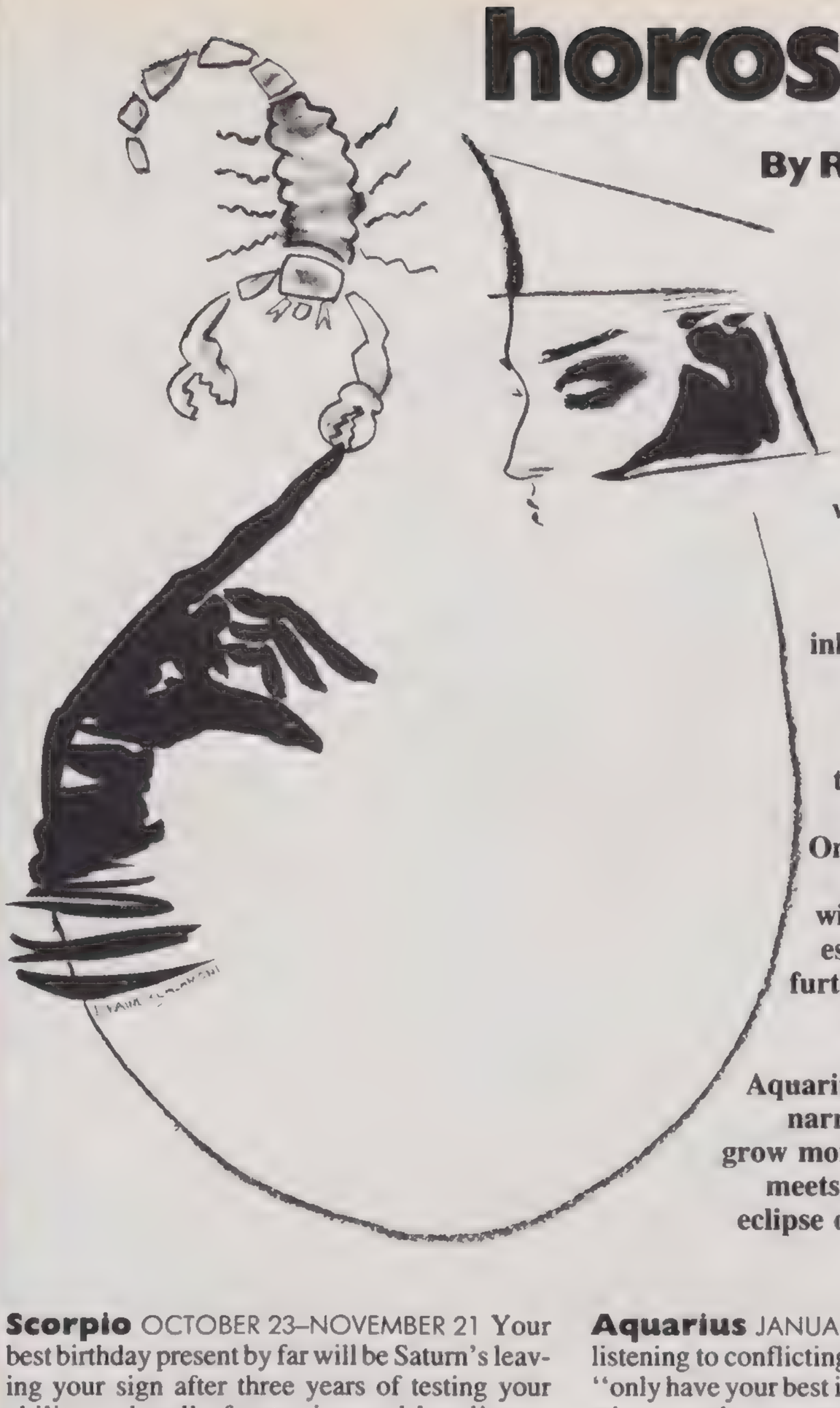
# horoscope

**By Rockie Gardiner**



## November's Astrological Weather

**A major change begins mid-month when Saturn's cautious influence exits suspicious Scorpio, sign of sex, death, inheritance, investments, after three years of restructured financial services, corporate takeovers, conservative sexual attitudes. Once in wise Sagittarius, Saturn's pragmatism will restrict money flow, establish businesses that further the common good. As planets congregate between Libra and Aquarius, individual interests narrow; and secret desires grow more intense when Venus meets Pluto during the total eclipse of the sun on the 12th.**

**Scorpio** OCTOBER 23–NOVEMBER 21 Your best birthday present by far will be Saturn's leaving your sign after three years of testing your ability to handle frustration and loneliness. You've proven to yourself—and others—what a respectable, responsible person you are, so you can now help your Sagittarian friends who are about to go through a similar reconstruction. The next best gift is the opportunity to start a new romantic chapter of your life the week of the 11th, when Mars and Pluto, the compelling rulers of Scorpio, draw very lucky planetary aspects.

**Sagittarius** NOVEMBER 22–DECEMBER 21 Now that Saturn will be adding the extra measure of self-discipline that your happy-go-lucky sign needs, you could become a pillar of the community. Within the next three years, impossible dreamers may put their inspired schemes into practical forms so valued and richly rewarded by society. Concentration, organization, and persistence are the tools Saturn will use to help you realize your full potential. Until then, there's money to be made from a group effort around the 11th, a good reason to spend it on the 17th.

**Capricorn** DECEMBER 22–JANUARY 19 Every three years or so, Capricorns undergo a profound change when Saturn, their ruling planet, enters a different zodiacal sign. Its recent sojourn through Scorpio intensified your awareness of life's little mysteries—sex, death, the occult, not to mention the forces at work in the stock market. Because Sagittarius is an open-minded, openhearted sign that offers wisdom, financial opportunities, and high times, your willingness to explore new intellectual and emotional ground will grow enormously—beginning on the 16th.

**Aquarius** JANUARY 20–FEBRUARY 18 After listening to conflicting opinions from those who "only have your best interest at heart," you'd be wise to seek your own counsel for the next six weeks. Try not to discuss your career plans, the latest investment tips, or a sudden physical attraction until you've taken advantage of the opportunities coming your way around the 11th and the 23rd. Fiercely independent, passionately curious Mars will be your best friend and the only good-luck charm you need to make the right decisions for yourself.

**Pisces** FEBRUARY 19–MARCH 20 In addition to being your most compatible sign, Scorpio is a very good time for Pisces because your innate psychic ability can be more specific, and therefore more useful to you. Instead of the random "feelings" you've had about various people and places, you'll be able to focus on business, joint investments, and your own social life—matters rich in opportunity during the first three weeks. Once Sagittarius begins on the 21st, traveling far from home may be financially risky since Mercury, planet of commerce, will be retrograde.

**Aries** MARCH 21–APRIL 19 Although you are used to working on your own, now is the time to collaborate with a talented partner or participate in a team effort, bringing greater approval and personal satisfaction. While your singleminded drive is curtailed this month when your Mars ruler travels through Libra—the sign of harmonious relationships—your ideas will still arouse interest as will your romantic appeal which flourishes best in an intellectual social milieu. Good fortune smiles at you the week of the 11th—ask for anything. *(Continued on page 184)*

LORAINE SCALOMONI

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## horoscope

*(Continued from page 180)*

**Taurus** APRIL 20–MAY 20 You can truly give thanks this year for the imminent release from the limitations set on you for the past three years. On the 16th, when Saturn, the planet of karma, moves out of Scorpio, your partnership sign, you will feel less restricted by your spouse's difficulties and less responsible for shouldering your common burden. You've just passed one of life's major tests, so breathe a sigh of relief and fully enjoy the sensual rewards that Venus, your pleasure-loving ruler, bestows on you this month.

**Gemini** MAY 21–JUNE 21 Over the next three years as responsible Saturn passes through carefree Sagittarius, your partnership sign, you will learn the true meaning of "for better or worse." Your many casual relationships may narrow down to the precious few that can withstand the tests of time, loyalty, and understanding—the people worthy of extra effort. But anything you do for friends this month may not work out the way you planned, as analytical Mercury, your ruling planet, will disrupt your thinking until December 8th, when it moves forward again.

**Cancer** JUNE 22–JULY 22 Family and old friends will try to amuse and entertain you to show their appreciation for all the emotional and financial support you've given them. You might, however, be too involved in a serious romance or too engrossed in nurturing a creative talent to spend any free time with them. Finances and the other everyday realities of life won't matter much either as six out of ten—seven at the dramatic new moon—planetary forces cluster in the area of your chart devoted to sentiment, love, self-expression, and having fun.

**Leo** JULY 23–AUGUST 22 An opportunity to recoup quickly a recent financial loss around the 11th may be missed as the total eclipse of the sun, your ruler, sends you into hiding as well. This is not the time to start a new venture. Wait until the sun's creative force meets ambitious Saturn in Sagittarius on the 22nd, and you begin a new, expansive three-year cycle. Whatever obstacles you do encounter will not be as difficult as those you've already overcome while stern Saturn was transiting the inflexible sign of Scorpio.

**Virgo** AUGUST 23–SEPTEMBER 22 An attractive financial prospect during the first week will reappear in the third; but by then your ruler, data-gathering Mercury, will be retrograde, and you will have second thoughts until Christmas. You might also subject a romantic possibility to the same process of review. Mercury's apparent backward motion confuses or delays travel plans and communications, leaving Virgos tongue-tied until it goes direct on December 8th. For a happy Thanksgiving, keep arrangements flexible.

**Libra** SEPTEMBER 23–OCTOBER 22 Sociable Librans will feel more attractive now that Venus, ruler of beauty and charm, is in their own sign. But on the 12th and 13th when the planet of love merges with Pluto's hidden desires in intense Scorpio, passions can get out of control. By the next week, your love life may, once again, prove to be very expensive. Thankfully, Librans, who over the past few years have had either love or money—but not both—will no longer be troubled by the restrictions Saturn has placed on your finances or on your emotional resources.

VOGUE, November, 1985

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# BETWEEN US

*Singing in the gym…what money style reveals…committing to the right candidate*

BY LORRAINE DAVIS

## In her own words…

**"I knew that my family would be 100 percent behind me for the space shuttle. When my husband and I had children, we decided what things we could cut down on and what things I still needed to do that were important to me. I've always been very involved in the community and in my school; so getting ready for the space shot doesn't seem much more frantic than my normal schedule."**—*S. Christa McAuliffe, history teacher at Concord High, Concord NH, scheduled to be part of space-shuttle astronaut crew in January 1986*

**"The reality was that I was a better student when I returned to school than I ever had been as an undergraduate student and better than most of the young people in my class."**—*Jane Porcino, Ph.D., director, Gerontology Project, State University of New York at Stony Brook, who at age fifty, after mothering seven children, went back to school for a master's degree and a doctorate*

**"Women's lives are affected by all kinds of legislation that is being initiated, discussed, and voted on by white males. The sooner we can get more of us in state legislatures and Congress, the more likely we can ensure equality."**—*Irene Natividad, first Asian-American to chair National Women's Political Caucus*

## Happy talk

Humor can open doors in Washington DC, according to Congresswoman Barbara Boxer, California, who opened up the gym in the Rayburn Office Building to women members of Congress. Elected in 1982, she found the "health facility" for women Congresspeople was, in Colorado Representative Patricia Schroeder's words, "just a long room with a lot of hair dryers in it." By reelection time, in 1984, Representative Boxer spoke to Congressman Edward Boland, Massachusetts, who was in charge of the gym, about giving women access. She said his answer was: "Sure, let's get together on June 1, 1989."

Ms. Boxer's response was to write a song, to the tune of "Five Foot Two, Eyes of Blue" ending: "…Cause we're not slim, we're not trim/Can't you make it 'her and him'? Can't everybody use the gym?…" Sung by Ms. Boxer and two colleagues at a fundraiser and again at a meeting of Congressional Whips, the ditty took the tension out of the whole issue; now the congresswomen have full use of the gym (they don't share the locker room). At the official opening, Eddie Boland was presented with a plaque headed, "One Giant Step For Womankind," signed by all the congresswomen and adorned with the sneakers—bronzed—of the first to cross its portal, Representatives Schroeder and Boxer.

Is the gym good for networking? You bet. "It's a very nice atmosphere; people aren't tense. It's just one more opportunity to see colleagues, and we have 435 of them. Whenever you get an opportunity to talk, it's productive," said Representative Boxer. "And working out is absolutely an energizer when you're really feeling draggy in the early evening and you still have six hours to go on your day."

## What color is your money?

It's not difficult to analyze a woman's insecurities by looking at her money style, according to Linda Barbanel, a New York City psychotherapist and analyst. "Remember," she said, "things are always the opposite of what they appear to be. A person who uses money for power feels especially vulnerable. A person who uses money to obtain security is guarding against insecurity."

Ms. Barbanel thinks that the *spendthrift* tries to buy love and admiration because she feels unlovable, or gives herself a pat on the back to build self-esteem. The *tightwad*, on the other hand, suffers from a lack of trust and must put away money because she cannot find security in relationships. "In the *power-grabber*'s background, there is a lot of rage. They usually have an unhappy past and want to be in charge of their lives to avoid more pain."

And what about the old female stereotype the *bargain-hunter*? "Saving money is a way of saying, 'I can survive. I can make up for deprivation in other parts of my life.' It's a way to even the score."

## Profile of a WIM

*Organized in 1979 as a network of managerial, professional, and entrepreneurial women in NY, NJ, and CT, Women in Management, Stamford CT, has contributed to scholarships, counseled young careerists, supported reentries to the work force, and formed a speakers' bureau. But who, in 1985, is the average WIM member? She is…between thirty and thirty-nine, has at least one college degree, has worked full time for three to ten years, is part of a dual-career marriage, and has a personal earned income over $50,000.*

## Coming up

**November 7-9, Missouri:** The Midwest Modern Language Association's annual meeting in St. Louis will include a forum moderated by Susan Koppelman, on Fannie Hurst, a S.L. native, one of the highest-paid American writers in the first half of this century but now neglected and underrated. Info: MMLA, 423 English/Philosophy, University of Iowa, Iowa City, Iowa; (319) 353-3291.

**November 9, New York:** Second Presidential Conference on Women at State University of New York in Albany: "Under the Microscope: Looking at Women, Science and Social Change" will examine the impact of women on science—and vice versa. Write: PCW c/o Women's Studies HU 285, SUNY, 1400 Washington Ave., Albany NY 12222; (518) 442-4220.

**November 16, Washington DC:** Fiftieth Anniversary Convention of the National Council of Negro Women, Inc., with five awards presented in "Salute to Black Women Who Make It Happen," by Frito-Lay, Inc. Write, NCNW, 701 North Fairfax Street, Alexandria VA 22314; (703) 684-5733.

## Vote correctly

***"Our goal is to elect to public office women who will help women—not those who look like us but act against us," said Christine Carmody-Arey, former chair of the National Organization for Women's Political Action Committee of NJ, at a Rutgers University conference. "We do a lot of investigation." Kathy Brock, treasurer of the NJ Women's Political Caucus's PAC, explained: "We always ask candidates about ERA, right to abortion choice, public funds for child care. If they can't commit at least to those things, we can't support them." Of campaign funding, Judy Berry, marketing director of the NJ lottery, said, "The best aspect of PACs is that they require candidates to go public about where their money is coming from; it's no longer given under the table. And I like the PAC's nonpartisanship."***

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# body genius

**...designer Azzedine Alaïa, who has gone from cult hero to worldwide sensation by redefining "body dressing" in a unique, powerful way.**

**By Joan Juliet Buck**

About five years ago, a certain group of French women began dressing as highly sexualized versions of Darth Vader. They wore armored black leather jackets that swelled at the shoulders and indented sharply at the waist; on their hands were black leather gauntlets that ended in triangular panels shimmering with silver eyelets. Instead of resembling specialists of painful erotic technique just arrived from outer space, these women—journalists and decorators, successful arty types—were confident and attractive, if a little emphatic. The jackets and tight skirts were followed by molded sweaters with big shoulders, small waists, and crew necks. Then, dresses that cupped the buttocks in no uncertain manner. Later, draped leather miniskirts, chiffon dresses trimmed with more eyelets, and big shawl-collared coats cinched at the waist. The clothes were shown two years ago in New York, at Bergdorf Goodman's: it was the designer's first show. Then a boutique opened in Beverly Hills: it was the designer's first boutique. Until a few months ago, the designer was still sleeping on a mattress under a table in the small Paris atelier where he started. His name is Azzedine Alaïa.

*Top: Azzedine and, left, two striking examples of his newest on-the-body dressing from a recent NYC show that packed (wowed!) the Palladium*

Azzedine Alaïa and his clothes are special. The man is something under five feet, wary, a Tunisian who always dresses in plain black cotton Chinese worker suits. His clothes partake of three basic styles which are the Nun, the Whore, and the Spaceman. Today, American women—painters and actresses, successful arty types—are wearing Azzedine Alaïa with the same panache as the French women. For Azzedine Alaïa, clothes confer an attitude that is restrained, sexy, and powerful. They are best worn unadorned. The colors are somber, the shapes provocative, and the flavor bitter in the way licorice is bitter: dark and unrelenting. A woman in Azzedine Alaïa is fragile only from the rear. From the front, she is invulnerable. Some women would prefer it to be the other way around.

"A woman is like an actress, she's always onstage," says Alaïa. "She has to look great to feel good. If she's going to wear clothes by a designer instead of just wearing her man's sweater and a pair of trousers—that's all anyone needs—then the clothes should make something happen, something unexpected. The dress has to be part of her, she has to feel it on her body." His clothes have in common with the corset and tight jeans the fact they provide as much pleasure for the wearer as for the onlooker. Alaïa's skirts, molding sweaters, and posture jackets hold you tight and show you off.

Alaïa was brought up by his grandmother in a house in Tunis full of aunts. His aunts embroidered dresses for their trousseaux. "That must have had some effect on me, but I wanted to study art." He dismisses the idea that Arab clothes have no shape: "My grandmother wore a *pareo*, knotted over trousers, and low-cut bodices. As her children and grandchildren, we saw her whole body; in the street no one saw her because she was veiled. She was free, free in her head." The contrast between the European "woman onstage" and the hidden grandmother who remains anonymous in public delineates the way he sees women.

"When I was a boy, I was fascinated by nuns. I think their *(Continued on page 192)*

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## azzedine alaïa

*(Continued from page 190)*

habits were entrancing, by the way they walked, with flat sandals and you could just barely see the ankle under the wide gowns. And the white coifs that lit up the face and shaded them like movie lighting. My idea about French women was that they wore a little black dress for dinner, to which they added pearls or a belt. Arletty, the actress, represented that for me in her old movies.''

Arletty was among his first clients. After studying sculpture at the Beaux Arts, he went to Paris and did a rapid apprenticeship: five days at Christian Dior, two seasons at Guy Laroche. Then he established himself in workrooms on the Rue de Bellechasse and began making calm little dresses for wealthy bourgeois women. He will not say how long ago this was—''sometime in the 'sixties''—nor will he tell his age. ''It wasn't a good period for fashion, but I was lucky to come in on the end of couture. Some clients were very difficult and required endless fittings. They mostly wanted little afternoon dresses, shirtdresses with a bow at the neck, bright colors and prints. Not at all what I liked. I started with one *ouvrière* and ended up with eighteen. There was one who worked exclusively for one client, who had something delivered to her every day. . . . These women weren't easy to dress; the work was like sculpture, raising a shoulder, padding hips. I made them look elegant, but I was sick of it. I started by eliminating a lot of clients; then a new group of customers came when I did my things.''

The chauffeur-driven cars of the older clients disappeared, and instead the ladies of the avant-garde started coming. They piled into the tiny showroom for informal shows on the model Zuleika, a small woman with short blond hair and a well-worn face. And the real Azzedine Alaïa style came forth:

''I prefer the woman to be seen rather than the outfit. Her head, her body, her hands—the garment is there to cover her, to underline something, and make her beautiful. The moment when a woman can show her body is so short: they have to make the most of it. A young woman with bare shoulders, a low cut top, that's a gift of nature. After that, you start to cover it a little. Then the woman functions with the spirit rather than just the body; as she evolves, she learns so many things.

''I don't draw, just quick sketches to remember. I work late at night, after eleven, when there's no noise; and the next day I make the toile on Zuleika. I know I have to go around the design, drape on the body. The waist, the curve of the back are important. I don't like hidden legs. I make cut-outs because a hand on the waist, the contact of skin is important. But,'' he adds, ''I'm not obsessed with things like that. I'm chaste and very jealous and shy.''

Asked about the leather, the tough streetwalker look of some of his clothes, he evades the issue: ''I don't provoke. You have to cheer women up, make *(Continued on page 194)*

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## azzedine alaïa

*(Continued from page 192)*

them feel good about being women. If a woman wears something a little *coquin*, a little mischievous, people will look at her differently. A tight dress will make her feel held. Some women I see undressing here quite naturally, and others remove just one thing and you feel odd. It's all in the head."

"I didn't mean the silver eyelets to be tough" he says, cradling his tiny dog Patapouf in his arms. "It's been done before; the Moroccans made belts that way. I liked it: it shined, it was like embroidery. Leather has a strength that stays with it: I like my clothes to age well. Leather must be fragile on the hips and waist. I like women with big shoulders, but shaped. Women always make you think they'll faint, but they're stronger than men.

"I like simple fabrics: knits that are made for me in Italy, leather, rayon because it moves well. Women are paying more attention to their bodies, even French women, and we're all narcissistic. We all want to be shown off."

For himself, he likes only the Chinese suits. "In an ordinary suit and tie I'd look like a little macho, I'd be ridiculous," he says. He wears rubber-soled Chinese slippers at all times, and claims the snow can't hurt them because he doesn't go very far when he goes out. He is moving to the Marais where he will have four floors and a real kitchen, so he can cook; but he says he doesn't want to grow too big because that would be temptation.

Last winter, the Museum of Modern Art in Bordeaux gave him a retrospective: the curator, Jean Louis Froment, thought Alaïa's clothes tied in with a major show of minimalist art, if you'll pardon the oxymoron. It was Alaïa's second show, and for it he convinced thirty models to come to Bordeaux: tall black Americans, the Algerian Farida, delicate French girls. Andrée Putman, dressed in Alaïa, watched the show from behind the Mallet-Stevens chairs she has made popular. Thierry Mugler, an early supporter, cheered him on. Backstage, Alaïa gave orders to the hairdressers to leave the model's hair and faces as they were, and set to ironing the more complicated garments. A few startling items, such as a raw crocodile skin jacket and another made of elephant, were laid over chairs.

Seen together, the five years' output of Azzedine Alaïa was less alien than individual pieces. Veiled women, in hooded beach coats, followed revealed women, in cunning chiffons, through the spare arches of the former warehouse that makes up the Museum. The people of Bordeaux watched with interest; some wondered how people could dress like that. Later, at a dinner given by Philippine de Rothschild at Mouton for Alaïa and his entourage, the thirty models spread out through the wine cellars. Almost all of them had chosen to wear the simple, molding knit dress that is a nun from the front, a hooker from the back, a spaceman in the distance: the plainest, simplest, and most provocative Alaïa of all, next to the designer himself. ▽

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# what's news

*Coed classes: pros, cons... exercise: an effect on colon cancer risk?...racquetball's benefits...cold- vs. warm-weather workouts...runner's knee*

## WORKING OUT TOGETHER: HOW SAFE?

**More and more exercise classes are going coed; but, as experts note, the move may not always be the best one.**

**"Many so-called coed classes are actually women's programs that men have been invited to join," says Lydia Bach, founder, Lotte Berk Method, NYC/Bridgehampton/Los Angeles, who sampled classes across the country before starting her coed program. "These classes don't take into account the differences that can exist between women and men, even at the same fitness level. While most women, for example, want firmer buttocks and thighs, men are frequently too tight in this area, in need of stretching rather than toning. Women, on the other hand, are usually more flexible than men, who may need to work into a stretch more gradually. A man entering a class designed for women's bodies may be setting himself up for injury."**

**What to look for: a coed class that is small enough to provide continuous individual attention, with instructors adapting basic moves to each woman's or man's skills and goals. Stay away from programs in which couples use each other's bodies as resistance; experts note that such exercises are not only much less efficient than using free weights or weight machines but also can be more dangerous. In a top class, don't expect a great deal of socializing—participants should be focusing on exercise technique rather than each other.**

**What couples who exercise together can share: the positive reinforcement that makes it easier to stick to a fitness plan—and, the latest research shows, a bond of continued fitness improvement. When experts divided seventy healthy men and women between thirty and fifty years of age into three groups—one on a running program, another cycling, the last on an endurance leg-press machine—they found that, over a five-month period, *all of the exercisers improved at roughly the same rate*. Said research supervisor Michael Pollock, Ph.D., of Houston's Universal Services Rehabilitation Center: "Hopefully, this study will finally put to rest the myth that men 'do better' at exercise than women. While we all start out at different levels, neither sex has an advantage in fitness benefits."**

*"Despite endless promises of stronger muscles in a pill, no drug or vitamin has ever been proven to enhance strength or speed—and may not only harm an athlete's performance but put her health at risk. . . ."*

**—Robert Voy, M.D., chief medical officer, U.S. Olympic Committee**

## EXERCISE VS. COLON CANCER

That is the relationship examined in a study recently published in the *American Journal of Epidemiology*. When researchers at the University of Southern California School of Medicine looked at the medical records of almost three thousand men diagnosed as having colon cancer within a ten-year period, they found that those with sedentary jobs had 1.6 times the likelihood of developing the disease than those whose jobs required a high level of physical activity, regardless of other risk factors. Cautioned Sidney J. Winawer, M.D., chief of gastroenterology at NYC's Memorial Sloan-Kettering Cancer Center: "The study presents a statistical correlation, not proof of cause and effect, but it does point to the need for further study into the relation between health and physical activity." What should the average person do? "By all means, keep moving," said Dr. Winawer. "Exercise is one possible preventive medicine in which the benefits greatly outweigh the risks. But don't get caught up in the dangerous mistake, with exercise or diet, of considering a healthful life style a substitute for regular medical check-ups."

*("Fitness Now" continued on page 200)*

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*(Continued from page 196)*

# RACQUET AEROBICS

Well over three million Americans regularly play racquetball—a game that most people hadn't even heard of until the early '70s. Until recently, however, there was little "hard" data on the game's fitness benefits. Now, a study published in *The Physician and Sportsmedicine* confirms what many players have felt: that both singles *and* doubles play can be strenuous enough to boost heart and lung fitness, burn off over 500 calories per hour. One caveat: that your opponents be of equal or greater ability, to keep up the pace.

# HOT TOPICS

Discussed at this year's American College of Sports Medicine annual meeting:
the current "explosion" in aerobic-dance injuries . . . overexercise and the pros/cons of high-quantity training . . .
reflecting a welcome focus on women's interests: the safety of exercise during pregnancy . . . the alarming news that those women who experience a lack of menstrual periods associated with strenuous exercise may also be risking a loss of calcium from their bones . . . . Good news for every exerciser at this time of year: a study conducted at the University of Kansas showed that, at least as far as bicycling is concerned, working out in sub-freezing temperatures uses more energy—and burns off more fat—than exercising in the warmth of the summer sun.

# POGO STICKS: Rx FOR JOGGERS' KNEE?

Jumping rapidly on a pogo stick for ten minutes several times a week may be among the most effective ways to condition the quadriceps—the large muscles in front of the thighs—and "cure" joggers' knee pain, says a preliminary report in the *Harvard Medical School Health Letter*. Researchers at the University of Cincinnati—who noted that the straight-leg raises often prescribed to alleviate knee pain are tedious and thus rarely done on a regular basis—thought that pogo sticks might be an effective way to boost injured athlete's motivation. In tests on healthy women, pogo-stick jumping proved to increase quadricep strength and enable the muscles to better "support" the knees. Next: tests on those with knee pain . . .



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# on being photographed

**Women today lead increasingly public lives—**

**being in front of a camera is unavoidable.**

**Why not learn to love it? By Maggie Paley**

Primitive peoples are often afraid of cameras, supposing that photographs steal their subjects' souls. Here, in the West, we don't believe photographs have souls in them, but we assume they reveal something about character. We speak of photographers in predatory terms—they "take" pictures, "shoot" people, "capture" their images on film. To face the camera, is, after all, to confront some of the most uncomfortable questions of modern life: How do I appear to others? Do I look good enough as I am? Who am I? As more and more women are photographed in the course of their professional lives, the ability to relax in front of a camera is becoming a decided advantage.

When a camera is pointed at them, most people think only of the camera. They're hoping it will make them beautiful or they're afraid it will expose their secrets. Then, if they don't come out looking the way they'd like to, they think the fault is in their bones. More likely their hopes and fears are responsible. The camera can't fulfill these, only record them. People who do well in front of the camera are realistic about its powers.

Anyone who doesn't think she's pretty, but who hopes to look pretty in a photograph is bound to be disappointed. But anyone can look interesting in a photograph if she's willing to let enough of herself show. If bones were what counted, Helmut Newton—when asked what "photogenic" meant—would not have given the example of round-faced, septuagenarian director Billy Wilder, whom he'd recently photographed. "Billy Wilder can't be beautiful, but he did what I hoped he would do, and that I liked and that worked well," Newton said. "And that's photogenic. It's turning on for the camera. It has nothing to do with being pretty."

Models—who are professionally photogenic—love to have their pictures taken. For model Joan Severance, being photographed is "a release of physical withholding. Anything is allowable in front of the camera—it isn't ordinary life." Severance has no qualms about what other people may see in her. "I'm going to look the way I'm going to look," she said. "There are those days when I don't look as good as I should, but I never have the feeling I'm going to look bad, even if I know the lighting is wrong. I feel good about myself inside, so I guess the exterior really doesn't matter." After her beauty, this kind of professional attitude is a model's principal asset.

Which is not to say that turning on in front of the camera is easy; however, like speaking in public or living peacefully with oneself, it's a skill and can be acquired with practice. Even beautiful movie stars need time to get it right. While she was having her makeup done for the photograph by Sheila Metzner (*above left*), Sigourney Weaver said, "I feel a little foolish having my picture taken at first. I don't know why I'm there, suddenly being studied as an object. I think the photographer wants to work with what's underneath the everyday masks you wear, so you have to try to get the masks off and end up being you, or else put on another mask that the photographer wants to see. That takes me a while. If I'm nervous, I'll think about someone I love, and let the camera be that person. I'm not a model; if I'm clumsy, I don't let it bother me. I know the photographer can only use something that works for both of us, so I don't have to worry about anything." *(Continued on page 206)*

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## on being photographed

(Continued from page 205)

The mask people put on most often for the camera is the smile. Smile is what everyone was taught to do when having a picture taken, not out of real happiness or amusement, but as if it were good camera etiquette. Yet people whose pictures appear in magazines don't smile automatically. Artists, actors, and others who photograph well always seem to be in the midst of living their lives, even when they're obviously posing. Robert Mapplethorpe's portrait "Phil Glass and Bob Wilson" poses the two men next to each other in two hard-backed chairs. Glass looks at the camera while his body shrinks from it; Wilson sits forward and looks into the distance. Glass appears to be worried, presumably about this photo session; one's eyes are drawn to Wilson. Something seems to have just occurred to him. What was it? What could have amused and delighted him that way? What is his inner life like? One wants to know.

To take an interesting picture, according to Joan Severance, "You have to be thinking of something. If you want to look sexy, you have to think of something that makes you feel sexy, and it will come out on your face. If I'm doing fur coats in a studio and it's hot and sweaty, I can feel as if I'm on a mountaintop very easily. I make up plots in my head. It all comes through the eyes—all of it. A photograph can be a portrait of your emotions and mind. But if you're not thinking, it's just a sketch. There isn't a personality there, a full person."

A photographic portrait is always a collaboration between photographer and subject. Good photographers make the presence of the camera seem less important than the picture-taking process. Robert Mapplethorpe said, "A portrait is partly about the subject and partly about me. It's a combination of the two. And it's about how that relationship is set up. It's about me relating to the subject and the subject relating to me. I'm going to relate differently to different people."

Good photographers will seduce and cajole a subject into taking good pictures. They'll make her feel beautiful and fascinating, they'll tell her how well she's doing, they'll engage her in a conversation, a dance, a drama. Many of them speak of their portrait work as an elevated form of play.

The people in Horst's photographs look glamorous and privileged, bathed as they are in his famous radiant light. In an interview about his working methods, he said he lights each person to bring out her particular character; he looks for strong composition; and he'll do anything to loosen up his subjects. He'll humor them and do what they want until they trust him enough to let him do what he wants. He'll even make bad jokes: "With one woman who didn't want to smile very much I said, 'I don't know why you don't smile. After all, you have very good teeth. Where did you get them?' That made her laugh." He doesn't mind telling stories on himself: one is about a photo session, years ago, with Clare Boothe Luce. "She was sitting behind her desk, where she had pencils and a block of paper. I said, 'What are you doing there?' and she said, 'I'm making a drawing of you.' I said, 'That's a dirty trick, making me feel self-conscious.' " This tale points to one method a subject can use to feel powerful in front of the camera: imagine herself photographing the photographer.

Helmut Newton likes to give his subjects a scenario, which he creates after he meets with them, preferably a day or two before he shoots. "I photographed the German actress Barbara Sukowa," he said. "I told her I didn't want to do a portrait; I wanted her to play a role. She said, 'You couldn't have said anything better. If you had said, "Be natural," I wouldn't have known what to do. What is this being natural?' I liked that remark. Everybody puts on something in front of the camera unless he's asleep. I think if you say to someone, 'Do this, do that,' you give him something to hang on to."

In Newton's photographs, something mysterious and dramatic seems to be going on. His nudes and fashion pictures make fun of male/female power relationships; his portrait subjects seem to be heightened versions of themselves. Sigourney Weaver described the way Newton inspired her: "Most Western men put limits on where femininity begins and ends; but there's no beginning or end to what

SAKS FIFTH AVENUE


Helmut thinks woman is, so you can really go berserk. He found more madness in me than any person I've ever worked with, and he loved to see it."

The people in Arthur Elgort's pictures look relaxed, open, and confident. He inspires them by being as open with them as he wants them to be with him. Joan Severance called Elgort "the best teacher of photography modeling. Everybody should go to his little school."

"With someone new, it's like a blind date," Elgort said, explaining how he puts people at ease. "You try to make friends as fast as you can. It's a little difficult because I have a camera in front of my face, so I'm kind of spying on them. Sometimes, I'll share the camera with them." He'll strike poses to demonstrate for his subjects. Once they see how foolish he's willing to look, they're not so afraid to look foolish themselves. "I might tell someone," he said, " 'You've got thirty-six chances on a roll, and all you've got to do is come out good once.' Sometimes, if there's a crowd in the studio, you get rid of the crowd. Sometimes, you take a Polaroid, and you can use it and say, 'See, now you understand why you have to sit up better.' Some people just need nice music to feel good, and maybe a few little hints of direction."

"I think people relax a bit more when they're talking about themselves," said Jill Krementz about the authors she photographs. "I almost always photograph people in their own environments. They're usually sitting or even lying down. I use available light. If they're uneasy, I just have them start by writing or typing, not even relating to me."

Of course, the subject of an unflattering snapshot, caught at a party with a mouthful of food or at a conference frowning at a colleague, hasn't been given time to relax or to dream about mountaintops. The photographer, far from providing affection and approval, seems like an intruder. Even Joan Severance freezes when paparazzi take her picture, because she doesn't *want* it taken. Sigourney Weaver smiles and tries to look pleasant, and admires her husband who doesn't. Then again, Weaver looks at the obligation to smile for photographs as part of her work.

Professionals on either side of the camera have their tricks. Party-going celebrities who want to look as though they're having a good time just keep their eyes open and smile. People who are photographed often get to know what they look like in pictures and what angles flatter them. Jill Krementz has one rule: "I always try to position myself lower than the photographer so I won't come out looking as if I have eighteen double chins." Severance treats her face like a piece of professional equipment, making it up to minimize its "problems" (a crooked mouth, for one thing). When she opens her mouth to smile, she stretches her top lip straight across and smiles with the bottom lip alone, because otherwise her gums show. A lower-lip smile can also deemphasize the lines that stretch from nose to mouth and deepen with age. In recent magazine photographs, Goldie Hawn, Cagney, Lacey, and Queen Elizabeth II have all used the lower-lip smile. Princess Di, suffering from overexposure, uses it regularly now, and hardly appears to be smiling at all.

Hair and makeup artist Rick Gillette likes everyday makeup for portraits, the less the better. Black and white photographs can take a little heavier makeup than can color photos. In color photographs, red, pink, orange, and green clothes are best avoided. Green alters skin tone, and red can bleed all over a photographic print. If a subject must wear red, Gillette won't use much blusher on her face. Eyes can be emphasized by keeping the mouth pale. Shading can balance features, tone down a double chin, or slim the bridge of a nose. Gillette puts a pale foundation in the space between the eyes, where the third eye is said to be, to create an "open looking forehead" and a "look of intelligence." He makes sure the light in the dressing room is similar to the light the photographer will be using.

Many people hold their breath in front of a camera as if to simulate the photograph. Arthur Elgort reminds his subjects to breathe. Not breathing, he said, makes the mouth tense; breathing relaxes the mouth.

Everyone agrees that to produce a successful photograph, the subject must be able to relax and be present. As Robert Mapplethorpe described it, a good photograph, like good sex, takes place between consenting adults; and on the most satisfying occasions, with the best results, it isn't so much taken as given. ▽

# lip service

## Cosmetic and medical update on what makes for an attractive mouth

Even when we are not speaking, our mouths carry messages. And while the precise shape of a woman's mouth may be more in nature's control than in her own, attention to health, habits, and—sometimes—a bit of camouflage all can make a difference.

"The shape of the mouth depends largely on the structure, placement, and health of the teeth," said orthodontist Sidney L. Horowitz, D.D.S., associate dean, Columbia University School of Dental and Oral Surgery. Taking time to floss, brush, and rinse the mouth daily, visiting a dentist or hygienist for professional cleanings two-to-three times a year are key.

But even the most rigorous attention to tooth care cannot, of course, guarantee that teeth will be cosmetically appealing. Uneven or crooked spacing, overcrowding—which can hamper mouth function as well as detract from appearance—can start young; at any age, stained or chipped teeth can have a negative impact on a woman's self-image as well as her looks. Coming to the rescue today: cosmetic dentistry techniques that range from the straightforward (heat- or ultraviolet-activated bleaching to "whiten" discoloration, porcelain caps or crowns to repair or replace a tooth) to the space-age: e.g., high-tech tooth "cover-ups" such as bonding and laminate veneers. Even braces have become an adult option, with less-noticeable "clear" plastic an alternative to metal bands.

Emphasized Brian F. Pollack, D.D.S., chief of dental materials research at NYC's Mt. Sinai Medical Center: "The success of cosmetic dentistry depends very much on the dentist's skill, in guiding a patient to the right procedure and in carrying out the technique in a manner that does not compromise tooth health and produces a natural-looking result."

That emphasis on maintaining a natural-looking mouth is echoed by NYC makeup expert Pablo Manzoni, who, as a consultant to two NYC dentists, sometimes has to convince clients that the perfectly shaped, stark white tooth is *not* necessarily the best tooth. "If the teeth are all lined up like a white picket fence, they scream 'fake jackets,' " he noted, suggesting, instead, frequent professional cleanings and the use of a darker lipstick to "whiten" teeth.

Lipstick can have more than cosmetic benefits. "The emollients in lipstick help to protect the lips, probably the reason women have fewer complaints of chapped lips than men," said dermatologist Hillard H. Pearlstein, M.D., of Mt. Sinai Medical Center, NYC.

Pablo's caveat: very moist lipsticks "bleed" into tiny lines around the mouth. A help: lining lips with a pencil before applying lipstick "holds" it in longer. For longest-lasting lip color, Pablo suggested applying foundation over lips before lining and "filling in" with color, then blotting, brushing on loose powder, and finishing with another layer of lipstick. Facial exercises cannot lessen wrinkles around the mouth, Dr. Pearlstein said.

As for esthetic sleights of hand, Pablo noted that "a too-obvious effort at correction only ends by drawing attention to the flaw. You can always draw attention away from a less-than-perfect mouth by accenting hair or eyes." ▽

DENIS PIEL Makeup, Alberto Fava, manicure, Cecilia Chan



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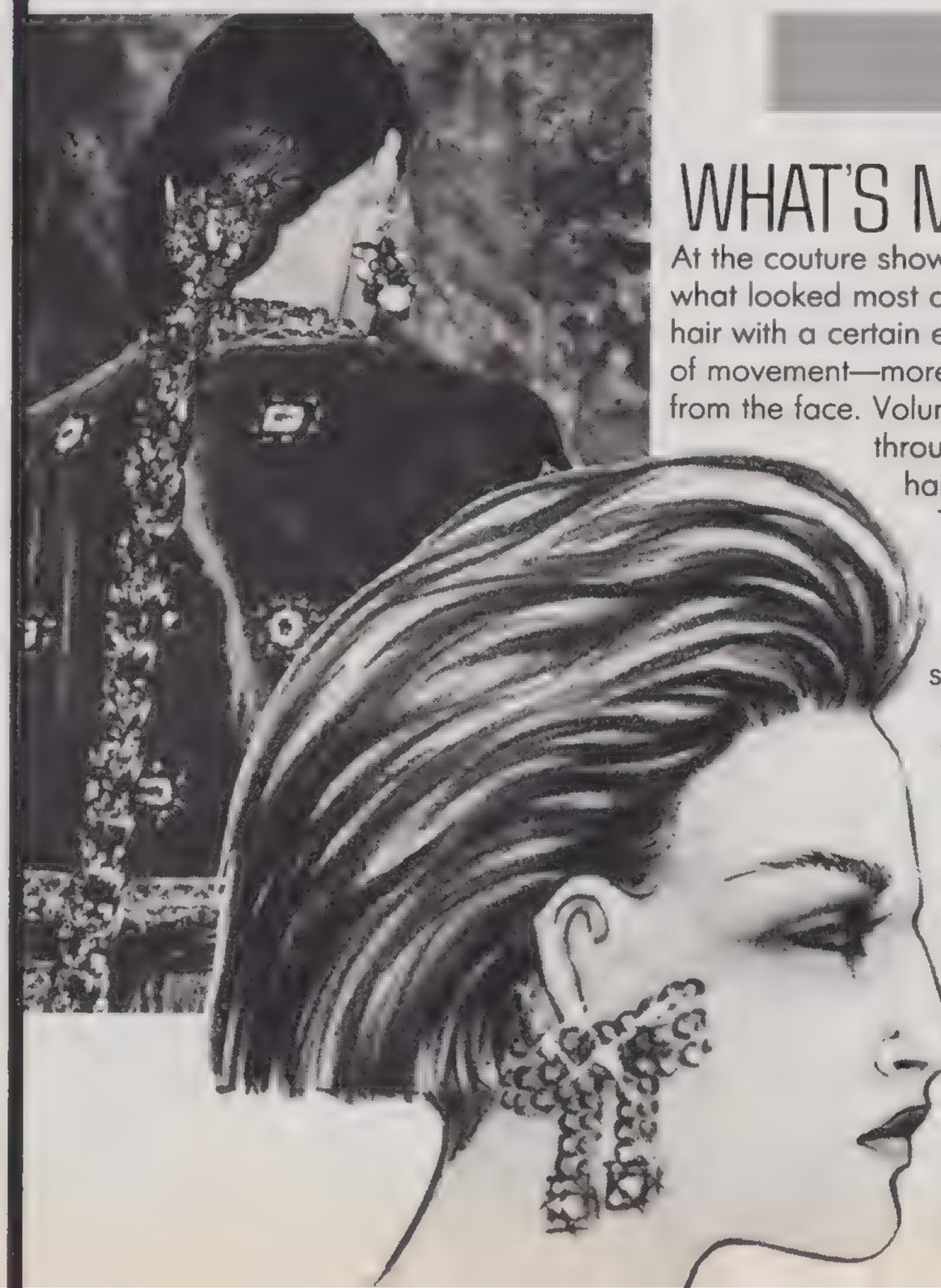
BEYOND VERSATILITY: THE CHANGE IN THE LOOK OF ONE MODEL'S HAIR, SEEN *RIGHT* AND PAGE 152—ALL STYLED BY CHRISTIAAN

**The move to longer hair this season doesn't negate the importance of a style's "working" with the proportions of a woman's face and body, notes Frederic of Bruno Dessange, NYC/Paris. "If below-shoulder-length hair has too much 'drag,' a woman can get the effect of more length without sacrificing volume by going for a cut that skims the shoulders." To avoid the awkward growing-out stage when hair won't hold a shape, Suga of NYC's Suga Salon suggests a body-wave for many women going from short to long, while stylist Kerry Warn hides hair's unevenness in a neat chignon.**



## WHAT'S MODERN

At the couture shows in Europe for fall/winter, what looked most attactive, day *and* night: hair with a certain ease, a look of movement—more often than not, away from the face. Volume was achieved through soft layering, the way hair was brushed.

The difference at YSL: the return of hair turned under at the ends—not in a stiff pageboy but a soft, loose wave. At Valentino, at night, there was the simplicity of smooth, straight hair brushed back with fullness at the crown, "ornamented" with oversized *faux* diamond bow earrings (styled by Sergio Valente, sketched *left*). Evening spectacular: Alexandre's Raj-inspired, vividly jeweled braid for Jean Patou, *far left*.

*Top:* ARTHUR ELGORT Makeup, Kevyn Aucoin. Details, last pages

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# MANAGING YOUR MONEY

*The search for tomorrow... investing on principle...and more*

BY MARION ASNES

## South Africa—should you divest?

During the past few months, South Africa's state of emergency has rarely been out of the headlines. To protest apartheid, many groups have turned to "divestment": the withdrawal of invested funds from corporations doing business with South Africa. By September, public-employee pension funds had divested $55 billion; universities and colleges had withdrawn $251 million. American corporations, responding to moral pressure at home and economic pressure in South Africa, are cutting back their operations there. As conditions in South Africa worsen, the divestment question becomes more compelling to individuals. Should you do it? Do you *need* to divest to protect your own investments?

Ethical convictions are a far more powerful motive for divesting than economic necessity. About 280 major American corporations have direct investments in South Africa; but their combined capital, at last count, added up to only $1.8 billion—less than 1 percent of American capital overseas. American bank loans amounted to $4.2 billion, about 1.3 percent of our interbank loans abroad.

Although these numbers are small by American standards, in South Africa they are significant. South Africa's economy is shaky, and American investment makes up nearly one-fifth of the country's foreign capital. Any company or bank that pulls out now—as several are doing—makes a big impression.

Making an impression is the goal of self-described "socially responsible" investors like Amy Domini, vice president of Franklin Research and Development Corporation, a Boston firm. "The immediate purpose of South African divestment is to focus attention on the need for social change. The long-term purpose is to speed that change along." Domini also believes that South African investment is an unnecessary risk.

If a person wants to divest, she must first set her own standards. "Does the client want to consider a policy defined by the Sullivan Principles [standards for non-racist working conditions],for instance? Or does the client want to avoid *all* companies that do business in South Africa, including banks that have extended loans?" asked Carol Zipkin, vice president of Alliance Capital Management Corporation, which handles South Africa-free pension funds for Washington, DC, and the Commonwealth of Massachusetts.

After this step, an investor can work with her broker to find stocks—or alternative vehicles—that fit the bill. A mutual-fund investor can switch to a "socially responsible" fund.

The question that cannot be answered concerns profit: does an individual gain or lose by investing on principle? According to Zipkin, neither possibility has been proved definitively. Her one concern is that someone who divests very strictly may wind up selecting basically from growth companies, whose stocks tend to be volatile. This is fine when the market is rising; but in a bad market, it can be a problem.

## What really happens in divorce court

*When divorce laws across the country were reformed in the late 'seventies and early 'eighties, everyone hoped that the principle of equitable distribution would protect women from the poverty of a harsh marital split. But the reality is quite different: A study of New York divorce cases in the New York Law Journal revealed that courts award an average of 70 percent of marital property to husbands and only 30 percent to wives.*

*Some form of equitable distribution operates in forty-two states. In New York, the law instructs judges to treat marriage as an economic partnership and to distribute family assets according to each member's contribution as a wage earner, spouse, and parent. This division does not have to be equal, as many people assume. "Because family law is determined state by state, we can only attack the problem here," said Harriet Newman Cohen, a matrimonial lawyer who is president of the New York Women's Bar Association. "But the inequities caused by so-called equitable distribution are a problem nationwide."*

*Cohen believes that women's non-economic contributions to marriage are undervalued. The women who suffer most profoundly from this discrimination are those who were in long-term marriages and devoted themselves to their husbands and children instead of careers. She feels strongly about the need for additional divorce reform: "equitable" distribution should be changed to a "presumption of equal" distribution. "Then a judge would have to start out by dividing everything acquired during the marriage equally and would have to explain why he or she diverged from an even split," she explained.*

*In the New York State Assembly, May Newburger is struggling to have four divorce-reform bills made into law. The first, which Assemblywoman* *(Continued on page 226)*

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## money

*(Continued from page 224)*

*Newburger has been introducing regularly since 1979, would add the "presumption of equal" to the distribution of marital property. Another bill would strengthen a spouse's right to share in the growth of separately owned property: for example, if a man and woman married when he owned a small business that, with her help, was worth millions thirty years later, in a divorce the woman would be awarded a share of the increased value. The third bill would require judges to take a woman's lost earning capacity as well as her standard of living into account when awarding property and maintenance; this protects women who have not worked outside the home for many years, or never worked for a salary at all.*

*A final bill will cheer women whose husbands have "hidden" assets: it would instruct judges to consider any property that was transferred within three years of the start of the divorce process as maneuvered "in anticipation" of the split, and therefore, the wife would deserve a share—dulling one of the cruelest economic weapons an unscrupulous spouse can wield.*

*For more information on divorce reform, write to the New York State Assembly Task Force on Women's Issues, Legislative Office Building, Albany NY 12248.*

### Financial plans: future perfect

**When a person is looking for a financial planner, trust and comfort are just as important as when selecting a doctor or lawyer. A planner analyzes and coordinates one's all-around finances—savings, investments, insurance, will, tax shelters—to help her achieve her goals. Since there are no licensing requirements for planners as yet, choosing one demands some investigation.**

**The International Association for Financial Planning, a professional group, recommends that anyone looking for a planner take these steps before the first meeting: (1) inquire about the planner's education and experience; (2) request references—and call them; (3) ask whether the planner is familiar with all types of investments, and whether she has a network of experts to call on for advice on fine points; (4) find out if the person you're speaking to works out the actual plan, or just supervises a staff; (5) ensure that the planner is devising an individual strategy for your needs, not fitting you into a prefabricated program; and (6) settle on a method of payment—either a fee (based on the time spent and the complexity of your finances), or a fee plus commission for products or services sold.**

**In return for her fee (average range: $250 to $1500), a planner should provide you with a written plan that assesses goals realistically. A plan should be reviewed once a year, and when tax laws—or your fortunes—change drastically.**

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# ADAGIO

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JEANS AND SPORTSWEAR

# CARS & WOMEN

*Gender-conscious cars...tips for minding the gas pump...confessions of a tailgater*

BY LESLEY JANE NONKIN

## Desperately seeking Susans

Just as one early result of women's new-found independence was male strip shows, this year car companies have suddenly "discovered" women—never mind that we have been driving just as long as men, for over eighty years! New Ford Motor Company research reveals that 40 percent of car purchases are made by women alone and that women have a say in 81 percent of all purchases. Car manufacturers have at last realized that cars today are like furs: something women—especially working women—buy for themselves. Special features in Ford's 1986 Mercury Sable, repackaged in a way to attract women: easy-touch tuners and buttons that accommodate long fingernails; interior fabrics that won't "grab" fur-coat hairs; and, in the station wagon, a fold-out tray for football-field picnicking at the tailgate, and a net that covers and holds grocery bags—a clever idea taken from European cars. Though this car was "designed with women in mind," there is, curiously, no sporty two-door model, only a "family" sedan (it rides and handles nicely).

## Bumper to bumper

Trucks, in particular semis that park their grilles right in your rearview mirror like giant menacing grins, are the worst tailgaters, right? Wrong. Though 30 percent of respondents on a survey about tailgating by the Automotive Transportation Center, Purdue University, seemed to think so, films of eleven thousand actual traffic movements showed trucks accounted for only 1.8 percent of tailgating incidents. The worst offenders were, surprisingly, small cars, in particular subcompacts, which did 38 percent of the too close following and these small cars got tailgated by others 36 percent of the time.

The reason for such a perception/reality gap: the fact that "a truck is a more frightening, more memorable tailgater than a subcompact," said researcher Michael Doherty. The study, spurred by an American Automobile Association inquiry into the safety of small cars (insurance data show these have a disproportionate number of rear-end collisions), also suggests why: a phenomenon called "drive through"—tailgaters, because they can see through, around, and over short, little cars to the road ahead, literally forget about the cars in front of them.

"Most tailgating was nonchalant," said Doherty, "not people in a hurry; they probably didn't even know they were doing it. People used to driving 'land yachts' in the oil-rich seventies, just haven't adjusted to the down-sizing of the car fleet since then."

Curiously, women drivers were the *least* likely of any group to admit they tailgated.

## Chevy comes a-courting

Career conferences for women are certainly not new; it's interesting, however, when an American car company, as part of a major marketing assault on women, begins to sponsor them. Starting this month, for example, Chevrolet is offering two-day conferences in ten cities—Minneapolis, San Francisco, Detroit, Pittsburgh, Washington DC, Kansas City, Portland OR, Dallas, Cincinnati, Tampa—that are expected to draw a total of sixty thousand.

Created by a committee of top female executives—mostly from Chevrolet—the "Strategies for Success" meetings will break out into workshops and seminars that cover such topics as improving communication skills, sales techniques, handling stress; each will include a guest lecturer culled from a list of such luminaries as Gloria Steinem, Sally Ride, Barbara Walters. Chevrolet seems to be thinking ahead to 1990, when women should account for more than half of car and truck purchases.

## Gas-pump prowess

**Self-service stations or islands within stations can be a delight or a disaster. Some self-defense basics:**
**When removing hose from pump, keep nozzle skyward to minimize drips; rinse any spills that do occur immediately—they can corrode paint or chrome.**
**Pump clicks off when tank is full; trying to squeeze in a few extra drops is not a good idea.**
**Don't forget to replace gas cap!**

## The way we were

*No Johnny-come-lately in writing to women, Ford, in 1914, produced a booklet with this testimonial by a female car fan: "...before our car came," she says, "the weather kept me indoors constantly...[but now]...I have found health, vigor, contentment, diversion, confidence...and ...pleasure in driving...There must be women with checkbooks (or access to their husbands'), who love the outdoor life, who crave exercise and excitement, who long for relief from the monotony of social and household duties, who have said, 'I wish I were a man'... [A] motor car is a solution of (sic) all their troubles." The book claims that the auto is as easy to drive as the old family horse—and is quite as safe. Also it is hardly more expensive, either in first cost [from $590] or in cost of maintenance [$10-$20 a month!].*


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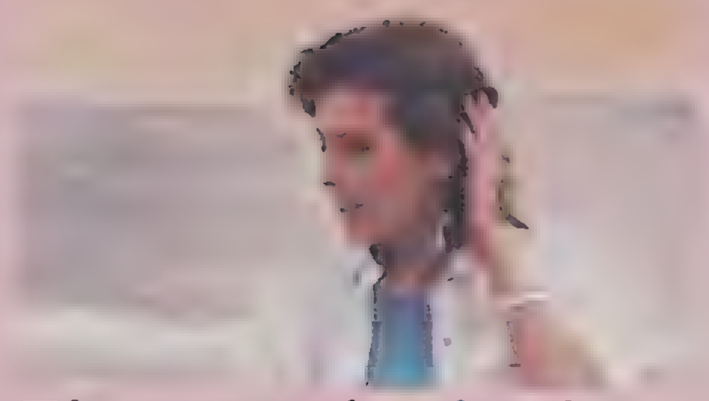

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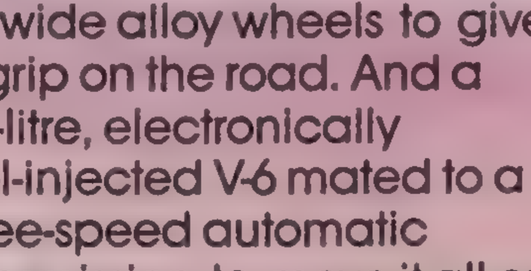

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# art

## Italian art now: isn't it romantic?

## And maybe a little too decadent for its own good.

**By Barbara Rose**

Postwar American art was until recently so far ahead of European art that it comes as something of a shock to find Europe suddenly challenging the United States, launching its own new styles and dominating even the New York art market. Italy, Germany, and Spain have spawned national schools of genuine merit and vigor that owe little to American art; rather they look back into native traditions disrupted by Fascist repression and World War II, historical upheavals often reflected in the new art of Europe. Currently, the Hirshhorn Museum and Sculpture Garden in Washington, DC, is showcasing a wide-ranging survey of contemporary Italian art (through January 5, 1986). Provocatively titled *A New Romanticism: Sixteen Artists from Italy*, the exhibition, which travels to the Akron Art Museum in late January, is the first full-scale American presentation of recent Italian art, which the catalogue claims is "visionary, transcendent, allegorical."

The show, assembled by Howard Fox, a curator at the Los Angeles County Museum of Art, is a mixed bag. Of the famous "Three Cs"—Francesco Clemente, Enzo Cucchi, and Sandro Chia—only the latter two are represented. Two groups of new-wave Italian painters are included—the "Transavanguardia" and the *anacronisti* (the latter so-called because their mythological and allegorical paintings are indeed anachronistically academic). That many of these artists are being shown at all is a result of the efforts of several Roman promoter-critics, most notably the indefatigable Achille Bonito Oliva. Inventor of the catchy term "Transavanguardia," a name that implies a risky transgression of the avant-garde, Bonito Oliva is a very bright and energetic young man who has managed to give a coherent rationale for the reappearance of figuration and iconography in recent Italian art. The main supporters of the *anacronisti*, who are mannerist in both imagery and technique, are critics Maurizio Calvesi, who invented the term, and Italo Mussa who coined the phrase *pittura colta*—"cultured painting"—to give a positive connotation to totally academic art.

Significantly, one of the catalogue essays is on the role of Italian critics today. So much space is given to Bonito Oliva that you begin to think that he is really the artist who has created a work called the "Transavanguardia," which has provided a lot of mediocre talents a springboard to international fame. His enterprising spirit, however, has had a salutary effect on art in Italy, where collectors are few and far between; he has given lots and lots of people, including women (a real first in macho Italy), a chance to show their stuff. And some of them do have guts, talent, and imagination.

Of the original "Three Cs," Chia, initially the brightest star, has settled in New York City and is thought by many to have burned out in the demanding Manhattan marketplace. Certainly, his recent paintings look patchy, contrived, and empty compared with his early work. Cucchi and Paladino, on the other hand, who looked maladroit at first, have deepened and enriched their work, finding their own idioms and maturing successfully.

Italians have no monopoly on kitsch, but they do seem to have an unparalleled attraction to its trashy imitation of classical styles. Nowhere does art history weigh more heavily than in Italy; the omnipresence of great mythological and religious art and its kitsch replicas, however, has led to a perhaps unavoidable cynicism on the part of contemporary artists. Decadence, visual punning, obvious quotation, and hermetic iconography, all much in evidence in the "new romanticism," have their precedent in the fanciful excesses of Mannerism, which reacted to the exhaustion of the classical high art of the Renaissance by rejecting the ideal for the visually and iconographically tricky. The fine Italian hand, still visible in much of the work at the Hirshhorn, does not, however, redeem the new styles any more than veneration of Michelangelo and Raphael redeems the falsely exaggerated art of Vasari or Giulio Romano. When Mannerism becomes so desperate for innovation that it turns to the grotesque, mocking the seriousness of myth and religion, it ends up looking like a silly and overblown travesty of genuine sentiment.

Sincerity, then, is not a major attribute of either the "Transavanguardia" or the *anacronisti*, who imitate Mannerist dislocations and bizarreness. But being weird is not enough to redeem traditional painting and sculpture.

Three of the most serious contemporary Italian painters—Bruno Ceccobelli, Francesco Clemente, and Nino Longobardi—are unfortunately not in this survey because their work apparently does not fit the artificial, indeed nonexistent, category of "new romanticism." Too bad. This means the American audience has only a partial view of what is happening in Italy. On top of that, it is the view of highly partisan Italian critics; the show looks for the most part as if it were selected from catalogues rather than from studios. There is sufficient evidence here, however, to conclude that humanistic painting is once more alive and well in the country that invented it. ▽

*Carlo Maria Mariani's "Looking into a Celestial Mirror," 1984, exemplifies pittura colta—"cultured painting."*

*A boy and a sheep elicit Christian overtones in Tommaso Lisanti's "Simultaneous Union," 1984*

Left: Collection, Baron Giorgio Franchetti, Rome; above, collection, Gian Enzo Sperone, Rome

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# MIND HEALTH

*Climbing the status ladder...racing with father... the truth about "women's intuition"*

BY CAROL TAVRIS, PH.D.

## Money, status, and self-esteem—the relativity theory

**H.L. Mencken once defined wealth as any income that is at least one hundred dollars more a year than the income of one's wife's sister's husband. From this principle of economic relativity, Robert H. Frank, Ph.D., of Cornell University, has fashioned a theory of economics and envy. In *Choosing the Right Pond—Human Behavior and the Quest for Status* (Oxford), Frank argues that the need for status and the desire to rank oneself in relation to one's immediate peers are basic motives that often outweigh the need for other rewards.**

**This is why, Frank suggests, people stay in jobs that are too small for them or in which they are demonstrably underpaid—such jobs enhance their relative status. People care much more about how their incomes compare with those of their peers than about how large their incomes are, he notes. Women, for instance, have traditionally compared themselves with other women who were earning less than they or who were not employed at all, instead of comparing themselves with men who were earning more. A person who earns thirty thousand dollars a year will feel more content if her friends and neighbors earn twenty thousand dollars than if they earn forty thousand dollars; the same is true of someone earning three million dollars a year. Similarly, many prizes are valued less for their absolute qualities than for their relative worth. A "good" school is sought more for its high rank among schools in general than for its inherent quality.**

**Because people have a range in their choices of friends, neighbors, and jobs, says Frank, they are able to select their own level for comparison. They can continue to be big frogs in small ponds, or change ponds entirely. To resign themselves to being small frogs in a big pond, most people learn to derive status by comparing themselves with others like them (what Frank calls "local status"), not with others at the top; a file clerk, for instance, doesn't compare herself with Gloria Vanderbilt, but with her friends in the typing pool. If she advances "up the pond," though, she is likely to drop that peer group.**

**Frank's work explains why studies find that, even though everyone worries about money, absolute income is unrelated to happiness, satisfaction, or well-being. As people earn more, they just worry about different things, which accounts for the fact that the rich aren't happier than the merely well-to-do. A person who is dissatisfied with her lot can try to achieve more and to keep up with the people she admires; but she may also choose to accept what she has, and to associate with—and be admired by—people she can keep up with.**

**Frank suggests that people need not lament the pressures that cause them to try to "keep up with the Joneses," but instead regard envy and the need for status as "just another aspect of human nature—to be understood, appreciated when useful, and controlled effectively when their consequences are harmful."**

## Intuition and power—the new link

*Most women know the experience of leaving a party with a male companion, and explaining to him what really was going on between John and Jill beneath their words. This presumed skill at detecting others' feelings or nonverbal language—variously called "women's intuition," or "nonverbal ability," or "people reading"—is thought to be something natural to females of the species. Poor males, the stereotype goes, wouldn't recognize a social nuance if it sat on their laps.*

*A clever experiment by Sara Snodgrass, Ph.D., of Harvard, however, disentangles gender from status in understanding intuition. Thirty-six pairs of strangers taught each other skills and played competitive games; they also rated how they felt about themselves and the other person, and how they thought the other person was feeling. In each pair, one partner was assigned a leader role and the other was to be the follower. Naturally, Snodgrass varied the gender of the leaders and followers.*

*Snodgrass found that women had "women's intuition," all right—but only when they were the followers. Supposedly sensitive women lost this talent when they were the leaders, and supposedly insensitive men became more sensitive—when they were the followers. Intuition, it follows, is a defense strategy of subordinates, not a talent particular to women.*

## Families that run together...

People who run with a friend, especially a friend who is a family member, gain something more than fitness. "Foot Locker Partners" is a national road-race series open to any two-person teams, with special awards to family-partner teams (any combination of parents and siblings). The sponsors surveyed 410 family teams about the effects of running on their relationships. Two-thirds agreed that running with a loved one leads to a closer and happier relationship—not only between husbands and wives, as one might expect, but between parents and children, too. For example, father-daughter teams were especially likely to say that running together had increased their mutual understanding. "My daughter and I are now good friends," said one father, "as well as parent and child." A daughter who runs with her mother said, "Running together, there is no generation gap." Siblings find many benefits in running with each other—more time to be together, to talk, to share common goals, even to work off a little sibling rivalry in friendly competition. The runners spoke of the increased mutual respect, fun, and chance to talk that running together gave them. Other shared activities can provide some of these benefits; but running, these families say, offers them all.

## The science of deception

**A woman collapses in the street and you rush to her aid—only to learn that she's part of a study to see who will help a stranger in trouble. Do you feel irritated to have wasted your time—or pleased that you contributed to science? Does this experience make you more or less likely to help a stranger in the future, or does it have no bearing at all?**

**The public has heard more about the debate over using animals for medical experiments than about the ongoing debate over the ethics of deceiving people in the course of psychological experiments. Ten years ago, the American Psychological Association set up ethical guidelines for the use of deception; but Diana Baumrind, Ph.D., at the University of California, Berkeley, finds that these guidelines have had little real effect. There has been no change in the frequency and kind of deception used: for example, insulting people or attacking their self-esteem to see how they will react.**

**Baumrind argues that deception has greater costs than benefits—to participants in research, to psychologists themselves, and to society. "Debriefing" people after a study is over does not always repair their damaged self-esteem or ability to trust scientific authorities, Baumrind maintains. Further, deception does not improve the quality of most research. And third, she says, deceit in a research setting undermines people's trust. For all researchers may gain as data in the short run, she concludes, they may be losing in their own diminished integrity and ethical sensibilities, and in damage to their public credibility.**

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# dietwise

*Every woman who has tried, repeatedly, to lose weight knows that finding the right diet can be half the battle. Here, one woman's notes from a successful seven-week group program, supervised by NYC nutritionist Christine Hart, R.D., M.S....*

## *Smart moves for losing weight that stays lost...*

Diet scenario: eating six mini-meals a day, *planning* (rather than sneaking) mid-morning, mid-afternoon, and bedtime snacks. The first week, keeping a chart noting what we ate, when, where, with whom, and how we felt at the time. With chagrin I realized that each time I felt anxious or angry, I ate chocolate.

Despite this, I managed to stay within calorie range (about 1200 the first week, then down to a fairly low 850 per day for my sedentary life style and five-feet-one-inch height)—and to decrease salt intake, which can cause unexpected water retention, especially in women (three-to-four *pounds* of "water weight" for two or three very high-salt foods eaten such as—surprise—salad dressing in a week). At the end of the first week, five pounds lost—but, rather than joy, I felt resentment. Someone else's determining when and what I ate robbed me of my sense of self-control.

Week two: rebellion—stayed within calorie count but racked up grams of fat; at end of week three, gained back one pound.

Then, a turnaround. I began to approach dieting as a means of *gaining* control, not losing it. Back on track, planned my eating along the "daily seven" outlined by the nutritionist: **1.** six-to-eight glasses of fluid a day (e.g., water) **2.** twenty-to-forty grams of fiber daily **3.** four ounces of protein a day **4.** no more than sixty grams of fat a day **5.** eighty-to-one hundred grams of carbohydrates daily **6.** a multivitamin with iron daily (some doctors don't recommend except while dieting) **7.** a calcium supplement daily (if not getting adequate calcium within your caloric intake).

Group discussion the next week: the need to get rid of "fat clothes"—those associated with being overweight—and to ease into "thin activities" (e.g., going to the beach, dancing). And now, in the fourth week of dieting, we consider exercise. According to the nutritionist, trying to make too many changes at once frequently dampens motivation. Next step: purchasing a bicycle—not only key to burning off fat but a great substitution for "emotional" eating.

New eating guidelines...

- At a Chinese restaurant, skip dishes prepared in oil, and avoid salty sauces (e.g., soy).
- For lunch or dinner: a plain baked potato and salad (lemon juice; no dressing); eggroll and rice; pasta with salt-free tomato sauce.
- If you crave something fattening, think in terms of the food's *consistency* and substitute a low-calorie/low-fat choice with the same *texture*—unbuttered, unsalted popcorn vs. potato chips.
- If you get hungry at night, limit breakfast calories to under two hundred to "bank" calories for later, when temptation is harder to resist.

By the end of the seventh week, not only twelve-and-one-half pounds lost but I—sedentary less than two months ago—had added running to my fitness routine. Also learned: how to maintain weight loss—going "off" the diet gradually, using the "daily seven" to work back to a safe maintenance total of calories over several months. Helpful: one treat a week, two on weekends, and continuing the ritual of "weighing in" every Wednesday. I haven't given up chocolates forever—but I control when I eat them. —MARY JANE COUGHLIN

ARTHUR ELGORT. Hair, Christiaan, makeup, Kevyn Aucoin Fashion details, last pages

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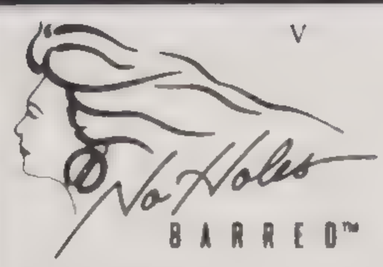


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*Dinarzade, in a solarized print by Man Ray*

# F.Y.I. A conversation with Dinarzade:

## the first American model in Paris— in the 'twenties. By Kathleen Beckett

We were the first. That's the important thing. It had never been done before.'' The innovation? Something taken for granted now, but in 1924 it created quite a stir: Americans in Paris—modeling, that is. One of the first to take Paris by storm and help usher in a currently multimillion dollar business was Dinarzade: the ''nom de runway'' of Lillian Farley. Now eighty-three, Mrs. Farley remembers the days when both Paris and modeling were slower paced and smaller scaled.

''I used to be 5′10″ and thin, thin, thin,'' Dinarzade begins. She was also a perfect example of the long-legged American look that caught French couturier Jean Patou's eye. In an effort to give his rival Coco Chanel competition for her seeming monopoly on the U.S. market, Patou hit upon an idea: finding Americans to model his clothes in order to give potential customers an idea how they would look in them. (These were the days before single-event fashion presentations; customers who wanted to see a collection would come to the designer's salon for showings or private viewings throughout the season.) Patou's plan was also a good publicity stunt, one duplicated recently by Pierre Cardin, who flew nine models—along with a chaperone, a translator, and a journalist to document the proceedings—from Beijing to Paris to show his couture collection. (The young women did indeed steal the show, though, having never set foot outside the People's Republic and being unaccustomed to ''decadent'' bourgeois ways, they reportedly looked somewhat embarrassed when called upon to model bare bustier tops.)

Unlike today's model who can hop on the next plane and be in Paris, ready to work, in a matter of hours, Dinarzade and the five others chosen by Patou took, quite literally, the slow boat to Europe. ''We sailed

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over on *La Savoie* and the voyage lasted eight days. I had always been dying to go to Paris, but it was a very expensive trip." At both ends of the voyage, the six Americans enjoyed a reception few models are likely to receive today. "The week before we left New York City, we were photographed in every Patou gown that could be found." The photographers? The likes of the Baron de Meyer and Edward Steichen. "And when we arrived on French soil, there was a sea of photographers to greet us." A photograph from the past shows Dinarzade and the five others, dressed in cloches and fur-trimmed cloaks, and Patou (very dapper in spats) linking arms; another captures the six models seated on a park bench in the Tuileries, legs crossed at the ankles and

> *. . . an assortment of comtes and vicomtes, barons and ducs filled the bill (as well as paid it). . .*

their feet, encased in Jazz Age T-straps, perfectly pointed in a perfect line.

Today there are agents to handle a model's bookings, business and travel arrangements. Back then there were none. "You had to know the photographers or designers personally, and they would call you up for work," Dinarzade explains. "And Patou stepped in to take care of us, too. He booked us in the Palais d'Orsay until he was able to find us an apartment. He hired a tutor, a woman who had taught the boys during the First World War, for those of us who didn't know how to speak French. And he got us a cook, though we certainly didn't need one. We were never home."

This was, after all, the Roaring Twenties. "We were just the thing, and everybody wanted to give us parties. It wasn't what we looked like, because there wasn't a beauty among us—it was just that we had the good luck to be chosen." Evenings would include dinner, dancing, nightclub hopping. "We drank nothing but Champagne—at The Ritz Bar, Harry's New York Bar. Then we would go on to Le Jardin de Ma Soeur, Bricktop's, or The Folies—Josephine Baker was in The Folies. At dawn we would head up to Montmartre, to Mitchell's for breakfast, or to Les Halles for onion soup. We would party until six in the morning, every morning." How did she do it? "Oh we got two hours off for lunch, so we would rest then." Any regrets? "I feel terrible now because a lot of famous literary figures were in Paris, too, and we didn't bother to meet them, we didn't even think about them. We were only thinking about having a good time."

Good times cost money, and a model today, earning up to $1000 a show in Paris (up to $5000 in New York City), can well afford them. Dinarzade received only $40 a week, "but the franc was *(Continued on page 254)*




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## dinarzade

*(Continued from page 253)*

forty-four to the dollar then and you could live for nothing.'' And, of course, these were the days when no woman went out without an escort; an assortment of *comtes* and *vicomtes*, *barons* and *ducs* filled the bill (as well as paid it) for Dinarzade. ''When you went out the door of the salon in the evening, there would be a long line of cars and men carrying bouquets of flowers. It was just like a stagedoor.''

A stage is certainly an apt description for today's highly theatrical presentations of the collections. But in the pre-video, pre-rock, pre-ready-to-wear 1920s it was a different story. ''During a showing it was dead quiet, except for a woman, perched on a very high stool, who would announce the number of each outfit as one of us walked out in it.'' The models would parade through the four rooms of the salon in absolute silence, displaying the clothes to the press, buyers, and customers. But on opening night of a new collection, the proceedings were livelier. ''Elsa Maxwell had a wonderful new idea—setting up the salon to look like a nightclub. Tables seating three or four were placed in all the rooms, and on top of each was an ice bucket with a magnum of Champagne.''

> *''There wasn't a beauty among us—we just had the good luck to be chosen...''*

In those days, there were no professional hair and makeup artists to help models approximate the often creatively unconventional looks designers desire. Dinarzade created her own. ''Our first day in Paris, we went to the Galéries Lafayette and chose our makeup kits—large wooden boxes with two trays—and everything that went in them.'' But they didn't have to worry about anything else: ''Patou made us each sets of lingerie—tight little pants and bodices of pink crepe de Chine with our names embroidered across the fronts. We each had custom-made shoes—a pair of leather T-straps for day, beige satin pumps for late day and rose brocade ones for evening. And every time we changed dresses, we had a different handbag that had been made to match.'' Models could borrow the dresses for the night, or have their own made up for $25. ''I had two huge trunks full of all the things Patou made for me, but I've given them away one by one as presents.''

Dinarzade went back to Paris over the years—as a buyer for Bergdorf Goodman, and as an editor at Vogue and other magazines. But no memories of Paris top the first ones. ''It was the happiest time of my life.'' ▽

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*The human brain does not function best when overloaded; the challenge we face is not to get everything done, but to decide what should get done.*

# going slow

**Here's to "working smart": doing less, saving excellence for when it really counts.** **By Jack Falvey**

Though long hours and hard work guarantee little but exhaustion, women trying to get ahead often act as if they must overachieve if they are to compete with men. It is true that women must still work harder than men to get noticed; they walk a fine line between being dismissed by their colleagues as "not serious enough" about their careers and being regarded as workaholics.

In the course of my work as a business consultant, I've seen many women in management edge towards workaholism: they try to do everything themselves, and to perfect every detail of each project. But this whirling-dervish approach is counterproductive. The human brain, as it turns out, does not function at its best when overloaded.

The fact, perhaps surprising to many women, is that business calls for a team effort, and self-reliance is not highly valued. Getting results is what counts; the major challenge in business is not to get all the work done, but to determine what work should be done. As Peter Drućker postulated in his book *The Effective Executive* (Harper and Row), any more than two objectives are no objectives.

That means leaving many minor though seemingly important things off "to do" lists—a difficult practice for those who, in school, succeeded by doing everything at hand. The goal at work, where there is no fixed curriculum, no grading on a curve, and no extra credit for extra effort, is not to get all As and Bs. It is to get one A+ and a bunch of Cs and Ds. And the clue to getting that one great grade is solid professional give-and-take, an unnatural bedfellow with workaholic behavior.

Contrast these two examples: An advertising account executive—let's call her Cynthia M.—set up a lunch with an executive of a consumer package-goods company. The executive asked for an 11:45 A.M. meeting so that she could be back early for her heavy afternoon schedule. She gave the restaurant doorman an extra tip to hold the car at the curb rather than park it. She made a point of telling the waiter that time was a problem; cocktails were skipped, orders were placed, and the entrees appeared in six minutes flat. The executive avoided all small talk in favor of the business at hand. And she was back at her desk by 1:15.

The following week, Cynthia M. met another marketing executive—male, this time—for lunch. Conversation began at 12:30, followed at a civilized pace, and concluded around 3:00. The executive took an early commute home rather than return to work. He felt no guilt, and he made no calls to the office to check for messages; he simply felt satisfied that the luncheon went so well that the investment of the entire afternoon was justified.

The results of the *(Continued on page 260)*

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**Jack Falvey,** *a business consultant and writer in Londonderry, New Hampshire, contributes frequently to "The Wall Street Journal."*

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## going slow

(Continued from page 256)

first luncheon were inconclusive; Cynthia M. was too rushed to accomplish much. The results of the second—in which the time allowed was dictated by the activity, not vice versa—were substantial. An extended working lunch is just as appropriate, for an executive, as an office appointment schedule; at that level, the social aspects of business are even more important than perfect administrative detail. Good communication should not be hurried.

Achieving more by doing less is a good definition of "working smart"; in fact, working smart while working hard is a contradiction in terms. Daily herculean effort leaves one with no reserves of energy for emergencies.

In many cases, a job and its duties have developed to the point that one can't do anything but leave for a more reasonable business climate. Don't discount a fresh start just because of the hassle involved. It may be worth it.

A woman who wants to make changes where she is can begin by figuring out ways to reduce her commitments. A valuable habit to cultivate is giving jobs away. This is more than assigning a task to someone; delegation means relying on others totally to get things done—without constantly following their progress, which is just another thing to do. If budget is a problem, be inventive: one executive reduced his work load by starting a college internship program. He added two students to his staff who, working part-time, took care of a good deal of his department's detail work.

Instead of becoming overwhelmed by the thought of twenty things to handle at once, selecting and focusing on the first and second most important items on an agenda will help anyone spend more time doing less. "Aging" problems often takes care of them. Instant decisive action isn't always the best response.

Be careful of total hours: what is sometimes hard to remember is that the world of work is much more a thinking game than a doing game. Most workers in knowledge industries are appreciated for the results they produce, not for the effort that went into the process. Pride should be taken in accomplishments, not in what it took to achieve them.

One good idea, one new approach, one good new recruit can easily exceed the value of a hundred hours of "work." Anyone who is "too busy" to think about such innovations is confused about her time priorities.

Learning to live with some personal deficiencies is also often better than expending great effort to correct them. How many people really must take courses two nights a week? Is running six miles each morning essential to survival? Fitting everything in might make one feel self-righteous, but at what price? Similarly, arriving at one's desk at 7:00 A.M. each day, brown-bagging lunch, and saying good night to the cleaning people doesn't make an executive look smart. All that dedication can easily be interpreted as an inability to set priorities and get work done.

Gearing up for a crunch every now and then is not a crime, but if the crunch is the rule rather than the exception, something is wrong. Keeping reasonable hours will give at least the appearance of control; one can hope that the actuality will follow close behind the appearance. An example: taking the red-eye (the all-night flight) from one coast to the other is almost never justified. Just look at who is on the flight: students and tourists. Are these the shakers and movers of the business world? And just how productive is the day after that kind of night before?

There is a major difference between effectiveness and thoroughness: effectiveness means rationing effort carefully, being excellent only when necessary. One wise woman told me that it took her many years to realize the difference between being known for doing things at her organization, and being known for getting things done.

Relax, back away, periodically clear off major areas of your desk into the circular file.

Pace in life is everything. Developing speed is a worthwhile goal, and learning when and where not to use it is of even greater value. A woman who has only two speeds—full and stop—has little or no actual control.

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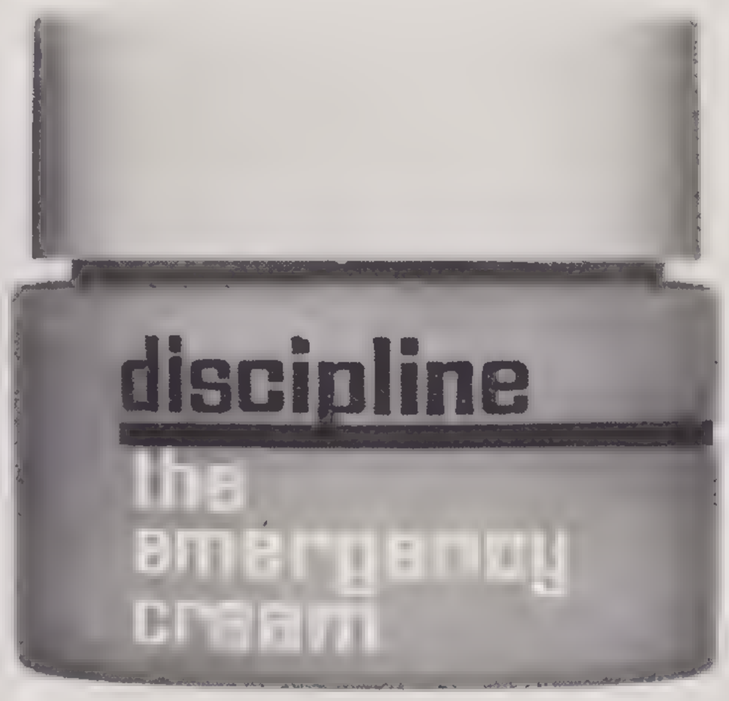


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**New high-tech devices send medicines where, and when, body needs them.**

**By Melva Weber**

Since the era of manufactured drugs began, taking medicine has generally meant swallowing a pill or capsule, or receiving an injection to put a chemical substance directly into the bloodstream. Some drugs, particularly those for respiratory conditions, were inhaled or placed in nasal passages as drops. These traditional means are changing fast. New techniques and devices for aiming drugs at the body sites they're intended to affect and time-controlled release of substances into body fluids and tissues now make possible near-miracles in drug therapy. Even tablets no longer are merely drug compounds coated with a sugar shell or enclosed in a gelatin capsule; instead, they're likely to be tiny high-tech vehicles to carry the drug to a target site and to release it at a preplanned rate.

### Why We Need New Delivery Systems

Potent medical drugs tend to present problems. First, there's the "therapeutic range": dosages high enough to be effective but not so high as to be toxic. For some drugs, the range is extremely narrow. Some drugs when taken by mouth are destroyed by the stomach acids; others, put into the circulating blood, are stopped by the blood-brain barrier. With still others it's often necessary to use high, regular doses that flood the body in order to achieve, or to maintain, a therapeutic blood level of medication—which may produce serious side effects. Biomedical scientists took aim at these and other problems; and a new technology, drug delivery systems, is the result.

### Controlled Release: Key Concept

The idea of taking a capsule filled with tiny minipills that dissolve at varying rates so the drug inside is absorbed over many hours is now a familiar one; nonprescription antihistamine and decongestant capsules introduced us to controlled-release systems twenty-five years ago. More recently, transdermal patches came into use for administering scopolamine to prevent motion sickness, others were loaded with nitroglycerin to control the chest pain and other symptoms of angina. The patches send measured amounts of the drugs into the circulation at a steady rate. Another pioneer in controlled release was the Ocusert, a thin, curved plastic envelope placed inside the lower eyelid, where it emits a continuous

dosage of pilocarpine, a drug to control eyeball pressure and ward off the sight-threatening disease glaucoma.

You can expect someday to see transdermal patches for high-blood-pressure medications, cardiovascular drugs, asthma medications, estrogens for postmenopausal therapy and possibly also for contraception, 5-fluorouracil for skin treatment, antivirals, and antiinflammatory drugs.

One challenging exploration is for transdermal patches that will deliver high-molecular-weight compounds such as insulin. With a process called iontopheresis, the drug is pulled through the skin and into the circulation by an electric field created by a tiny handheld (or wristwatch design) generator. Because diabetic patients need insulin at a variable rate, scientists are working on feedback devices that can periodically take a tiny blood sample, test for glucose level, and adjust the insulin dosage accordingly.

**Physician Alert for Patch Problems**

With growing market success for transdermal patches, there's a scattering of adverse reports in medical journals, mainly on problems with the scopolamine patches for motion sickness. Doctors and nurses aboard cruise ships have noted passengers with vision disorders, sore throats, dry mouths, and often confused and lethargic states. These and other possible side effects are listed in leaflets that come with the patches; but patients who become ill or are injured while wearing a drug-releasing device may not be able to inform an examining physician, who might not notice the patch. In other cases, wearers may fail to scrub fingers thoroughly after applying a patch. If a trace of scopolamine is transferred into an eye, the pupil will become widely dilated, causing visual and balance problems and appear to an examining health professional as a sign of a serious condition such as brain tumor or aneurysm. Finally, if a doctor gives another drug while unaware that a patient is wearing either a scopolamine or nitroglycerin patch, serious drug interaction could result.

**Very Personal Computers**

Some day a computer may literally get under your skin, for long-term medicating. Scientists envisage implanted computers that monitor release of a drug from an attached reservoir. The computer might be programmed to respond to one's diurnal rhythms or to any change in a disease condition.

**It's a Pill, It's a Pump, It's Superdevice**

Moving fast among the new controlled-release systems is the "oral osmotic" or Oros pill-pump developed by Alza Corporation. It may resemble a conventional tablet, but its outer coating is really a semipermeable membrane with one tiny hole in it, drilled by a laser. When the pill is in the body's moist interior, water enters through the membrane cover. Then the pressure in the pill's core pushes the drug out through the minute opening, making it a mini pumping device for dispensing a drug compound for hours at a time.

*(Continued on page 264)*



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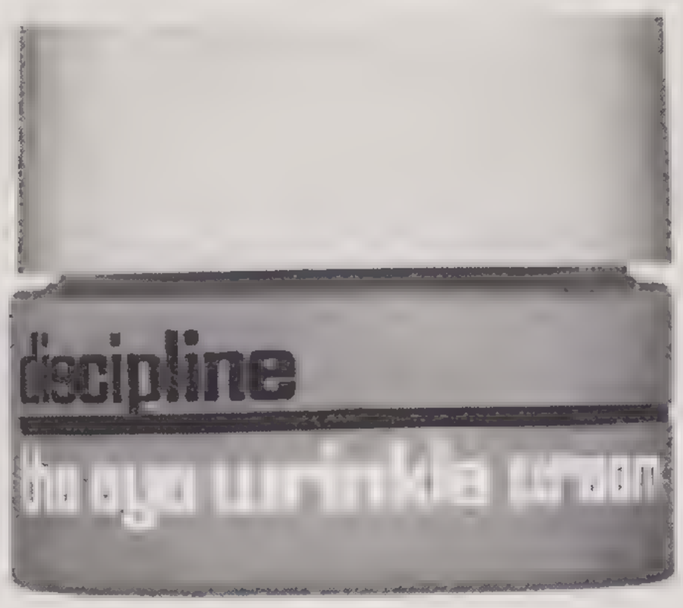


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# drug delivery systems

*(Continued from page 263)*

### On-Target Delivery

Suppose a drug compound needs to be placed exactly at one site in the body. With powerful chemotherapy agents, for example, the closer to the actual tumor, the more effective the therapy and the less damaging to healthy tissue. Mixing a drug with a fat emulsion material, scientists devised globules called liposomes. In the bloodstream, these lipid or fatty spheres tend to head for the spleen, liver, bone marrow, or lungs, where the drug is released. This makes the liposomes candidates for targeting drugs toward cancers in those organs. Agents that could damage the heart, for example, can safely pass through in their fatty vehicles, since the heart does not break down lipids.

Microdroplets are similar to liposomes but consist of a fluid drug center enveloped in lecithin. These tiny globules (measured in microns, or millionths of meters) are being tested for carrying anesthetics, and a single injection is said to produce local anesthesia for twenty-four to forty hours, whereas standard local anesthetics last less than four hours. Microdroplets also will be investigated as vehicles for cancer and arthritis drugs.

Microspheres of albumin, carrying drugs that must be targeted at diseased tissue, employ another kind of homing device, tiny particles of magnetite, or iron oxide. An externally generated magnetic field draws the spheres to their target tissue. Tests have shown that as much as 90 percent of the drug compound thus ferried through the bloodstream will arrive at its body destination.

### The Magic of Monoclonals

Genetic engineering has bred specialized hybrid molecules called monoclonal antibodies. Antibodies are proteins that are part of the body's immune system and work against foreign substances, or antigens; but monoclonal antibodies are laboratory-grown and designed to attack specific antigens. These trained antibodies can be sent after antigens found on the surfaces of cancer cells, for example. But the monoclonals can do more than simply attack antigens themselves or mark them for destruction by killer cells; they can carry a load of chemotherapeutic agents or radioactive isotopes as well. Scientists plan to harness drugs to monoclonal antibodies to be released only when the antibody reaches and attaches to the target cell.

### Under-Skin Dwellers

Some medications are too great in molecular size or weight to be carried by the mini and micro vehicles. For these, following the trail blazed by the pacemaker—there are implanted pumps. Some are now in use for liver-cancer drugs and for insulin. They may include refillable drug reservoirs containing several days' or weeks' supply, and their rates of drug delivery programmed in any way that's needed. One model, an infusion pump, looks like a hockey puck, works not by electricity but by vapor pressure. It's usually implanted under the abdominal skin and is connected by a tube, or catheter, which is also surgically implanted, to the organ site to be treated. This makes possible the delivery of drugs to the brain, spinal column, and other once inaccessible parts of the body. In clinical studies the pump is being used to administer morphine, anticancer drugs, and antispasmodics.

Implants also are made of drugs mixed with polymers, multi-molecule compounds that erode or decompose at a steady rate, releasing the drug as they break down. A bioerodible implant has been used to help narcotic addicts to break their drug habit. The implant carries drug antagonist agents such as naloxone, which block cell receptors for the drugs. Then if the patient takes heroin or morphine, the drug will not produce a "high." The antinarcotic action goes on for a month or more.

Contraceptive implants in pellet form have been tested extensively in many countries and have been reported highly safe and effective. Most studied is a Silastic capsule of levonorgestrel called Norplant. It's embedded beneath the skin of the upper arm, releases daily only one-fifth of the hormone that's contained in combined oral contraceptives. The implant provides effective contraceptive delivery at a steady rate for up to five years, but should the user want to become pregnant, the pellet can be removed and fertility returns promptly. ▽

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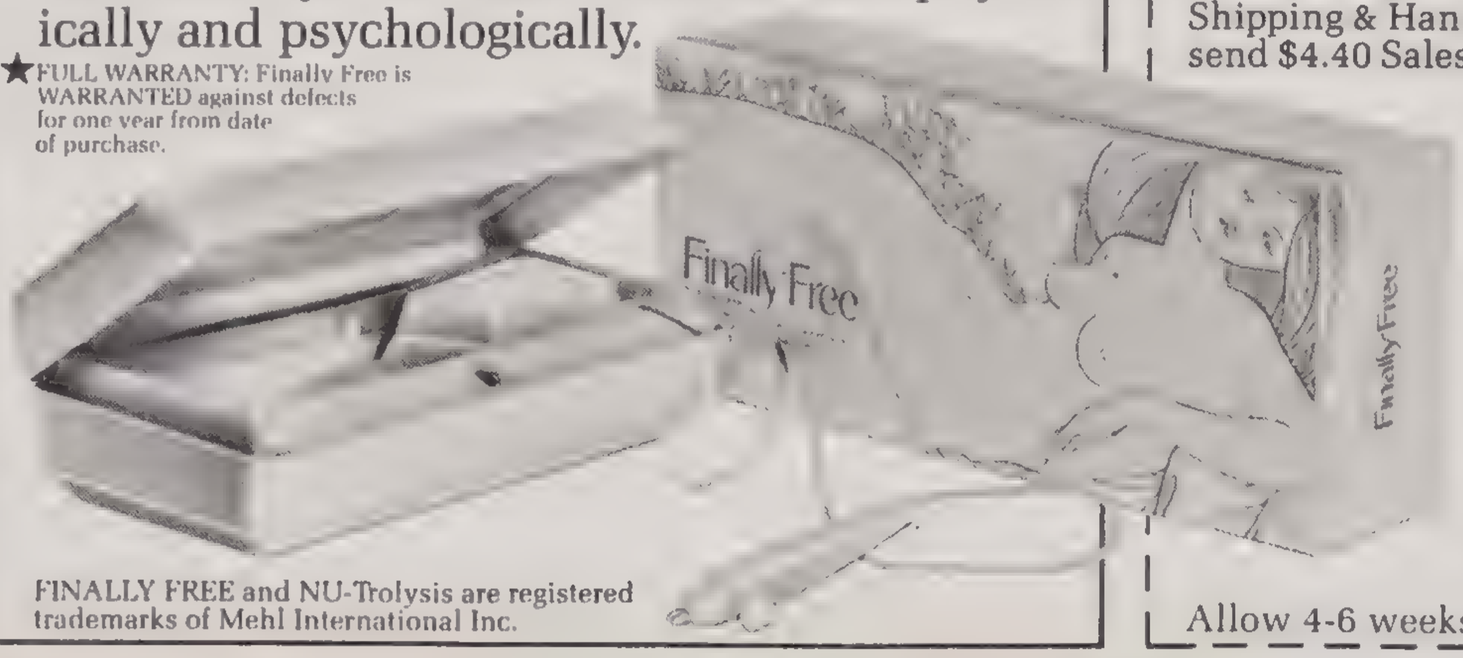


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# one american man

**A father recovering from a shattering loss finds joy in caring for his young daughter —and proves that men are changing, too. Here, a selection from a most compassionate new book.** **By Gloria Emerson**

*Gloria Emerson, the author of "Winners and Losers," a book about Vietnam that won her a National Book Award, now chronicles the lives of "Some American Men." In this remarkable book, she captures men's voices speaking about hope, honor, fear, duty, and love. An unusually perceptive journalist, Ms. Emerson tells each man's story with sensitivity and insight.*

His pursuit of Pamela Trigg was brash, clumsy, amusing, and endearing. Nothing remarkable about it, anyone's story, endlessly familiar and touching. Michael Jimenez, whose grandparents emigrated from Spain and whose own hair and skin and eyes made it unlikely he would be seen as a Californian or the child of an old New England family, was at Trinity College in 1967. With college friends he drove one winter weekend to Mount Holyoke, a women's college, for Oktoberfest, a "mixer." As was the custom among young men, he and his friends, setting out on such an adventure, would take whiskey sours to drink on the way, or beer, or gin and tonic, in the conviction that by being drunk they would be brave enough to ask girls to dance, brave enough to kiss and love if they were so lucky. Mr. Jimenez set eyes on Miss Pamela Trigg, asked her to dance, and then, slightly crocked, entertained both of them with totally fraudulent stories, such as his life as the son of a Russian count. It was pure game and she laughed.

When she attempted a retreat, he held her arm and made an announcement: "If you walk away right now, you are going to be missing the most beautiful thing that could ever happen to you in your life." Daughter of a doctor in Saint Louis, a senior taking what he calls all "the upper-class course stuff," preparing to do a thesis on "Urban Space in Classical Athens," Miss Trigg then led him to a room where people were playing guitars and sitting on cushions on the floor, an ambiance gaining great vogue in those days.

It was his chance and he attempted to overwhelm her. "She kept resisting, she kept on smoking cigarettes and blowing smoke in my face. She had on long underwear because the mixer was outdoors, so I said, 'What do you have, some sort of skin disease?' I tried to get underneath all those clothes, that's what she always said afterward."

He refused to let her go; he did not see when he was balked and so had his victory. Invited to meet her family, who were in Florida, he appeared so peculiar to the father that the physician consulted his son on this stranger: "Bud, what do you make of him?" Bud answered, "Dad, I think he is a Red." Mr. Jimenez had not tried to ingratiate himself.

"I did nothing but argue with them and told them that when the revolution comes we are going to turn your country club into an orphanage for black children," he said. "I was outrageous." Stuffed with such visions he could not have guessed that in the hard years ahead it was the parents of Pamela Trigg who would become so close to him, such generous and loving friends.

His background and hers did not touch or connect at any point. His own father, whose working-class Spanish parents had settled in Santa Barbara, plunged into business, becoming an executive for Texaco who specialized in labor relations. The family was sent to Bogotá, Colombia, where Michael grew up until he entered a Presbyterian boarding school in the East.

He and Pamela Trigg married in June, 1969, and were to have only eight years together.

She was more proper, very shy, not so political in the beginning, while her husband knew no timidity, was eager for the world, forceful and stubborn. The pushing and pulling between them came from his attempts to make her bolder, more coherent, and respectful of her own gifts. When the transformation came he could not take credit: other women by their writing, their actions, the new attitudes they held, made her see there was no time to lose. She changed; he loved it.

At Stanford University he wrote a thesis on the history of Colombia for a master's degree. The two of them traveled through South America—Salvador Allende's Chile, Peru, Argentina—on a Watson fellowship and headed for Harvard University, where he earned another master's degree to be admitted into the university's doctoral program in history. Pamela Jimenez, as she was known, taught first grade in a school in West Bridgewater, south of Boston. A new section of the library was named for her after the death, Mr. Jimenez said.

So the two of them, not just he, became resident tutors at North House, at the far end of the Radcliffe quadrangle, *(Continued on page 268)*

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*(Continued from page 266)*

a house he chose because of the students' reaction to his wife. Here, so different from the older, male Harvard houses, she was of consequence, for the young immediately saw her worth and asked her to be staff liaison with the Student House Committee. The couple was in charge of a dormitory of nearly sixty students, both sexes, mostly juniors and seniors. They lived in the building, they ate with the students, listened to them, gave counsel and succor, and had fun.

"We are trying to teach them to be responsible democratic citizens in an environment that was teaching them to be corporate, future members of a corporation," Mr. Jimenez said.

In this community, liking the students so much, they knew happiness, being not much older than the undergraduates. She started a women's collective and was the one who did not indulge or coddle students if one seemed to be lagging. "Whereas I would never say anything, I would be the nice guy," Mr. Jimenez said, "she used to say, 'Michael, the difference between you and me is that you always want to be loved and I want to be respected.' "

Nothing suggested their lives might topple, that he was to lose her in a way a young man could not dream of, that what was ideal for them was soon to end.

Ten days after the lump in her breast was discovered, by him, she had a radical mastectomy; this was the spring of 1975. Women from the North House collective came to the hospital, where she showed them the scar, explained all that she knew about the disease and how it could be treated. Nothing changed her beauty for him; he, too, insisted on seeing what surgery had done, finally saw, and nothing needed to be said again. In two weeks she went back to teaching, commuting three hours a day, and working as a volunteer for the American Cancer Society, teaching poor Hispanic women in Boston how to detect the signs and how to accelerate recovery. When Pamela said to her husband she wanted to have a child, there were no arguments he could marshal—even a suggestion they adopt a child in Colombia was rejected—so in the end it was she, once so obedient, who prevailed. The doctors were not pleased, some suggesting that hormonal changes could be dangerous. Others were not so certain, suggesting with caution that pregnancy might strengthen her metabolic system. But she had gone beyond the doctors and now knew her mind.

It was going well—there was no reason to believe otherwise—when, visiting her parents in Florida, she suffered a seizure and was met at the Boston airport by her husband, so weak she did not attempt to walk. Then he knew: this is it, this is the long haul, get ready. The cancer had crossed the brain blood barrier, he was told, radiation essential, so it began, a lead shield placed over her belly.

The night that they invited students to watch President Gerald Ford debate the Democrats' candidate Governor Jimmy Carter of Georgia on their television set, September, 1976, the baby interfered. When the amniotic sac burst, Pamela wanted to go to the hospital. It was a comedy, the

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kind most men deeply dread: the helpless woman going into labor as the car fails and a wrong turn is taken. Arriving at the hospital he was told to drive to the emergency room, thought he was doing this, missed an exit, found himself circling in a parking lot, and saw, in his mirror, a nurse running, shouting, pushing a wheelchair behind the car. "You are such a fool," his wife said, almost laughing. "I can't believe I am going to have a child in a used Toyota."

It was before midnight, the cesarean section a few hours off, so he went home, called the two mothers, put on a three-piece suit—homage to the child waiting for him—got the tape recorder and tapes of the music she liked, and went back. In the hospital room, they were listening to the Brandenburg Concertos when the time came for her to be taken to surgery, and he remembered, always, how she kept her hands moving to the music as she was taken away, conducting until she was out of his sight.

When a nurse came out with the baby, born seven weeks premature but in good health, he began to cry, so immense were the feelings that seized and lifted him. The baby appeared perfect. Just this once he went to pieces and was happy to do so.

"Mr. Jimenez, will you please get hold of yourself," the nurse said, and he made an effort to obey, barely succeeding.

That very day his wife lost all of her hair; it came out in huge bunches as the nurses combed and showed kindness. They went home to North House, where she would often say to a young man, "Come over here, I want to teach you how to change a diaper. It's not going to be just women who do this."

"If we had been graduate students living in some Cambridge apartment, it would have been devastating, but we lived in this wonderful community," Mr. Jimenez said. "And at North House she was loved."

Told she was going to die not by her own doctor but by a resident in the hospital, after she had suffered another seizure, the headaches more frequent and cruel, Pamela Jimenez wished for a house by the ocean. She wanted her parents to be near. The last six weeks she was in bed in the Holyoke Center at Harvard when a psychiatrist named Elisabeth Kübler-Ross suddenly appeared to see her. They had heard of her work with the dying, her extraordinary ability to comfort in ways that were not realized by most physicians. His wife, with the irony he had always loved, merely said, "Oh gosh, I have to do my hair," when she had no hair at all. She put on a pretty scarf and the visitor came in, an unusually small woman who did not hesitate.

"Kübler-Ross spoke to us both for about fifteen or twenty minutes, asked me to leave, and got into bed with Pam," Mr. Jimenez said. "She spent an hour with her, holding her in her arms. She told Pam stories and what she said to children whose parents were dying, that their parents would be going into a coma, weaving a cocoon around themselves and when they die, become butterflies. From that day on Pam knew complete relief."

Two weeks later, in December, after midnight, in a darkened room as his tape of *Camelot* ended, she died. He stayed with her for ten or fifteen minutes, peaceful *(Continued on page 276)*

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*I did.*

*I don't believe it.*

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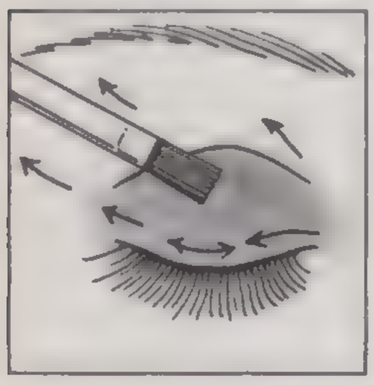

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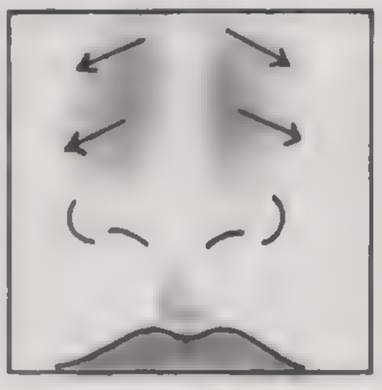

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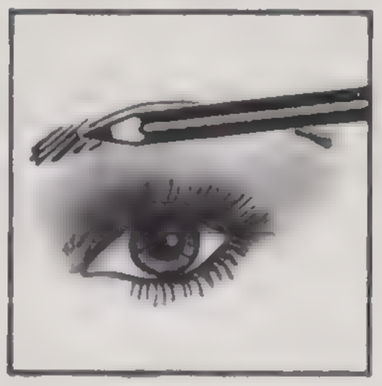

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## one american man

*(Continued from page 269)*

now that her long siege had ended. Then his mother and more than two dozen students crowded in to grieve and to celebrate the life of Pamela Jimenez.

"They kissed her, they said prayers, and they sang," Mr. Jimenez said. "It was incredible." Some students wanted to cancel the Christmas Ball two days later at North House, but he would not hear of such a thing, went to the ball, and danced until 3:00 A.M.

In time he left North House, aware that some students who had loved his wife felt resentful or sad when he began to go out with other women. He was only trying to make himself well.

At fifteen months Christina Jimenez entered a day-care center in Cambridge where racism, sexism, and sugar were considered odious and harmful. Parents were required to be on committees, and almost two-thirds of them were raising a child alone. He was the only single male parent but he did not feel self-conscious.

"Probably the most disadvantaged people in America are single women with children," Mr. Jimenez said. "But these women I met at the center taught me how to be a parent. I think probably the most important thing they taught me was not to worry. They taught me not to be scared, that I could do it, it wasn't something awesome. There is no course you take, nobody gets trained to be a parent."

One of the black women whose child was in the center appeared distressed, Mr. Jimenez said, because the kids were using bad language and nail polish had been applied on the fingers and toes of both little boys and girls. The woman, aghast, said, "You're making my boy into a fag!" As it happened, one of the fathers was at the center that day and attempted to calm the mother by saying, "Don't worry about it." He was wearing sandals and his own toenails were painted.

Mr. Jimenez knew very well that a good many people had such fears, so he felt some sympathy for this woman who was so convinced her son was being warped for life, hopelessly damaged. But these were not his fears; he sided with the founders of the day-care center who wanted children to be free of repressive sexual stereotypes and inhibitions.

The meetings went on and on; he rather liked them. Once he was criticized by another parent who said, "Michael, you are so obsessed with Christina saying please and thank you. It is such a bourgeois affectation." No, he replied, it is important because it is respectful.

In the winter months when the children played indoors, he always put Christina in nice dresses, brushing her hair every morning and braiding it. The children from wealthier families looked disheveled, wore old clothes—their parents clearly opposing consumerism—while Christina looked the immaculate, pretty little girl. (Perhaps he wanted to show the others that a man could take care of a little girl and be attentive to her appearance. It counted for very little in the day-care center.) Christina had a child's necklace, too, small colored beads, which he let her wear.

When a boy wanted to bring his toy gun to the center, the question was discussed at a parents' meeting and the vote was staunchly against any child bringing any make-believe weapon. But a woman raised this point: If guns are the accoutrement of the masculine culture and are now banned here, should we let girls wear the accoutrement of the feminine culture, which is jewelry! He began thinking about it, and then changed, not buying the dresses for Christina he thought were so charming on her.

"The ideology of the place was always consistent, boys and girls treated equally, boys taught to be gentle, girls to be assertive," Mr. Jimenez said. "There was a real and thoughtful effort when boys began to act up, the realization that this wasn't natural, that it was not a biological requirement or urge."

What he loved, and so needed, was the new community the day-care center in Cambridge provided, many parents taking turns having the children in their houses on different weekends, the discussions and committees, the sense of what he calls "a democratic, participative culture."

The summer Christina was seven she went to the Appel Farm Arts & Music Center, a summer camp that does not emphasize competition among its campers, although the children are encouraged to create, experiment, and perform. The food eaten often is homegrown, the children helping with the care of the farm animals and working in a vegetable garden. It was here she learned that boys could be nice, worthy of friendship, even of affection. "She began to feel comfortable around them; she was less afraid of them,"

It was Michael Jimenez who gave a speech to introduce the Reverend Jackson.

"In a sense Jesse Jackson and the Princeton Coalition for Divestment, which is a large and growing committee of the whole, are teaching us not just to debate apartheid but to act on our knowledge of its horror, to participate as citizens," Mr. Jimenez said. For many years he had kept a paragraph from a magazine article that quoted the Greek essayist and biographer Plutarch, and now he spoke the words he knew so well. The struggle against apartheid would not end tomorrow, he told the students, but it would go on, for, as Plutarch wrote: " 'They are wrong who think that politics is like an ocean voyage or a military campaign, something to be done with a particular end in view, something which leaves off as soon as that end is reached,' " Mr. Jimenez read.

Later a student asked him if he had not put himself in jeopardy. Since he had not yet completed his doctoral dissertation, Mr. Jimenez had yet to be considered for tenure.

He sought to reassure her. By that time a faculty petition with 260 names called for immediate withdrawal of university investments in banks loaning funds to the government of South Africa and withdrawal of investments in companies that conduct business there.

He was hardly in peril and knew it.

"The worse thing in my life has already happened," he told her. "What is there to be scared of?"

It surprised her that he spoke so openly, not taking refuge in a vague declaration of principle or a self-serving and magisterial statement, as she felt so many men tended to do. Although Michael Jimenez was under no obligation to speak of his own life, of the old and immense sorrow, to a twenty-two-year-old senior, this is exactly what he did. It startled her. That day the student, who speaks so often of how the lives of women were changing but of the thousands of nails still holding them down, was reminded that some men were changing, too. Although she refused to count on such a hope, she saw the possibility that many more men were capable of change and that someone her age might just live to see it. ▽

---

**Gloria Emerson,** *a former "New York Times" correspondent, is currently Ferris Professor of Journalism at Princeton University.*

the father said.

He went few places without her, so while still so young she took part in demonstrations of different kinds, against nuclear arms, against apartheid in South Africa and the intervention of the U.S. in Central America. On the great peace march in New York in June, 1982, when half a million gathered in Central Park, Christina and her father walked forty blocks in the immense, peaceful, cheerful parade of people streaming through the streets to reach the park. The last few blocks the little girl walked with a delegation of survivors of Hiroshima and helped the Japanese fold the white paper cranes, a symbol of peace.

"What she is being taught is not necessarily a single issue, whether it's Central America or nuclear arms," Mr. Jimenez said. "One of the things that has traditionally happened to men and women raising children is that they don't raise their young in communities. So what Christina is learning is that there are people who live in a community, that it is not a question of a father and daughter alone in the world, not she and I *against* the work, but rather that life is like a seamless web, as the Archbishop of Chicago often says. What she sees is that her father is connected with other people, with other men and women in something which is a struggle but it is not an unhappy struggle."

His course History 304 was very popular, hard work, twenty-one lectures in one semester and a good deal to read. Quite a few students thought of him as a friend, or wished to. In ways he did not himself see, he gave them hope for their own lives. He was never a sad man, appearing the victim of an injustice or a vicious fate.

At the end of April in 1985, when students across the country were demonstrating to protest the holdings of universities and colleges in those companies with investments in South Africa, the Reverend Jesse Jackson came to speak at Princeton University after visiting protestors at Rutgers. Nearly twenty-five hundred students, despite the coldness of the day, crowded Cannon Green to hear him speak. Three faculty members addressed them first; a professor of political science spoke of "complicity that denies it is implicated in the cycle of power." It was the first time in many years that a considerable number of undergraduates at Princeton and other schools were making known their opinions, this time their opposition to apartheid and the collaboration of American businesses and its beneficiaries.

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# Talking about Books

*Galway Kinnell mesmerizes his audience—in person, as well as on the page*

The "new" other woman…E.L. Doctorow's Bronx… South Africa's moral disaster… Bloomsbury's armchair Sapphics …Murder most foul…William Burroughs: the granddaddy of punk …Anne Rice's vampire defanged… Herstory: sex and semiotics… Jewelry's true glitter… more…

## Poetry in Motion

Galway Kinnell's poems are songs of experience. Here he shares his thoughts on life, death, and the difficulty of loving.

*By CATHLEEN MEDWICK*

One of Galway Kinnell's admirers (they are an enraptured multitude) described that poet's quest in life as a search for "innocence." The description suggests a nostalgia that Kinnell, if he felt it, would probably rush to suppress. To be nostalgic is to squander time, and he would much rather salvage it. More and more, Galway Kinnell's work is characterized by a dynamic leaning into the past, as if it were a strong head wind. And so, with the frank and patient air of a man setting out to sea, he names his latest book of poetry (the first since his Pulitzer Prize–winning *Selected Poems*) simply **The Past** (Houghton Mifflin). These are songs of experience—not innocence, which human beings, unlike animals, can no longer claim. The title poem takes place on the beach, a place of disappearances, where "waves slap not in time/ but in evanescence, a rhythmless medium./ Mere comings. Mere goings." Yet, he notes philosophically, "now/ there's somewhat less coming in the comings and more/ going in the goings."

This sea-change, as you might call it, is what Galway Kinnell begins to talk about in his Greenwich Village apartment, as he pours a cup of black coffee, not his first, and hovers over it. A handsome man in his late fifties, he muses about age: "I think if I had lost track and somebody told me I was forty, I would probably believe him. I don't feel old, but the number of years past and the number of years to come have certainly changed their proportions. So I suffer from what I call ratio sickness."

Sometimes a new face, he says by way of example, is so familiar to him that it falls instantly into a category: "The consequence is that sometimes the present time seems to have already happened, and belongs to the past, even if it be only for an instant. And so I have a funny feeling of living a little bit in the future."

Much of Galway Kinnell's poetry has to do with a change of direction, a looking backward (or is it really forward?) from death into life. You might say that his poems are the product of a kind of inverse evolution—a reestablishing of what Kinnell calls "kinship, not only with the past, but with other animals and, in a sense, even the inorganic." There is an extraordinary poem in *The Past* that charts these kinship ties. "On the Oregon Coast" recalls a conversation, by the sea, between Kinnell and his friend the poet Richard Hugo. The two agree that earlier poets needed to personify nature to revive the world, "and that as post-Darwinians it was up to us to anthropomorphize the world less and animalize, vegetablize, and mineralize ourselves more."

This is exactly what Kinnell does in a poem like "The Angel," in which "The dog, who mediates between us/ and the world beneath us," evokes by her cheerful wanderings the spirits of earth, water, wind, and fire. That dog, like any of the "lower" creatures, attests to the unity of creation—a unity that includes human beings, however isolated from nature they may be.

Galway Kinnell is now speaking quietly, over the noise of cars and ambulances, voices, the urgent background of city life. "Some kind of music that strikes us as grace seems to rule the lives of the other creatures more than it does ours, and we like to hear it any way we can," he says. "One way is through music and poetry. But another way is through listening to the singing of the insects."

Does he think, then, that poetry is a species of natural music? Unequivocably yes: "The poet and the cricket are working on the same poem."

Galway Kinnell, it should be said, is one of the few poets capable of mesmerizing an audience. Partly because of his voice, which is resonant; also because of his willingness to enter into "this rhythmic chant, which is no doubt connected in some way to the varied creation. Unless it attaches itself to that chant, poetry is not accepting its ritualistic role." By this definition, poetry, even when it faces death, can never be lifeless ("poetry sings past even the sadness/ that begins it"). There is always a primal energy behind it. In *The Past*, as in Kinnell's earlier work, that energy manifests itself *(Continued on page 282)*

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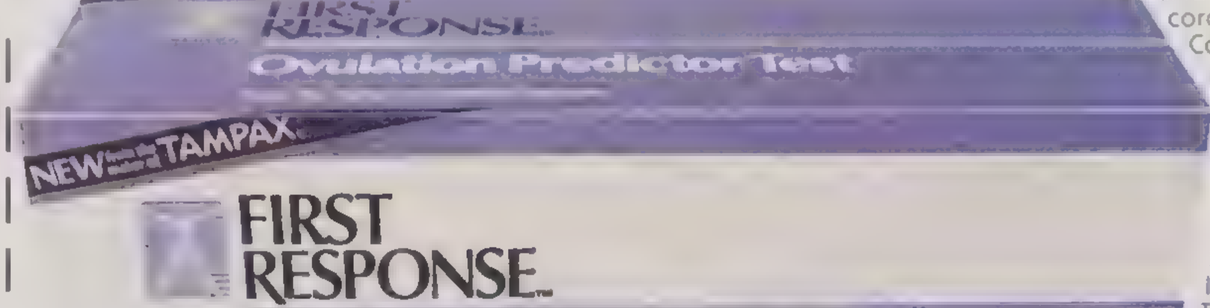


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Whereupon Ms. Rice drops Lestat the lead singer for Lestat the bloodsucker with a troubled past.

She takes us to eighteenth-century France where Lestat, the seventh son of an indigent marquis, has realized a dream and run off to be an actor in Paris, where a vampire named Magnus claims him for his own. Then, because Lestat wants to know the why of vampirism, Rice takes us over several centuries and much of the ancient world, and all the while she is—in the guise of Lestat, Gabrielle (his mother), Marius (his mentor), Armand (a crush), and Mael (a Kelt)—talking, talking: about good and evil and God and man and, of course, the great scheme of things.

Eventually this reader, dizzied by Ms. Rice's hot and humid prose, grew tired, and her head did silly things. She read about a pair of catatonic Egyptian gods called "Those Who Must Be Kept," and Rumpole of the Bailey's "She Who Must Be Obeyed" came irresistibly to mind. The Kelts sacrifice hundreds of humans stuffed into giant osier statues, and her eye saw a huge gorilla beating his breast, her ear heard a crowd shouting "Kong, Kong, Kong."

A note at the novel's end says, "The third book in The CHRONICLES of the VAMPIRES will follow." This reader, however, isn't up to another journey. —MARY CANTWELL

# Talking about Books

*(Continued)* as love.

"I suppose," he says, now, "that in the cycle called life and death, the part of the cycle called life is the one in which we attach ourselves to others—not only to other people, but to other creatures and places and things. And the next phase of the cycle is the one in which we disengage ourselves from all those attachments. And so, knowing that death is the next phase, our loves have a peculiar intensity to them, and also—like the sound of whistling, the sound of a flute—a kind of hollowness in the sounding, which the future puts there, which gives a kind of resonance, a haunted quality to what you feel."

Don't some people feel the need to disengage early from such intense love—in a way, to protect themselves by preparing for death?

"There is of course a difficulty that people have in loving," Kinnell admits. "I don't think that comes from the fear that death will overtake and destroy the love. It's probably something else." That "something" may well be the habit of denying the imperative of nature: to live passionately and to die with grace. "The incapacity to love may be related to the suppression of the sense of death. It may also be related to the suicidal in the human race, which certainly expresses itself in more violent and obvious ways."

Kinnell has written and worked against what might be called the incapacity to love: he has worked for CORE (The Congress for Racial Equality), protested the Vietnam War, organized a major reading against nuclear destruction. He lives part-time in New York City to keep in touch with the anxious world (the rest of the time he spends in Vermont). His sense of public responsibility is overwhelming. "It is precisely the misery and 'lostness' of our species that drives me to write poetry," he says. That is about as far from the search for innocence as one man can get.

---

**TOO LONG IN THE TOOTH:** *Interview with the Vampire*, Anne Rice's first and famous novel, is the tale of a New Orleans gentleman named Louis who, early in the nineteenth century, suffered the fatal fangs of a vampire named Lestat. About one hundred years later Lestat went, as they say in the trade, "underground," and did not emerge from slumber until 1984. The rehearsal sounds of a rock group, Satan's Night Out, woke him—and gave Lestat a new place in the great scheme of things. Anything Mick Jagger could do, he would do better.

But why have Larry, Alex, and Tough Cookie, Lestat's sidemen, heard his name before? It seems they read it in a book—*Interview with the Vampire*. Lestat is incensed—that a vampire should spill the beans!—and decides to tell his side of the story: **The Vampire Lestat** (Knopf).

---

**DELIRIUM:** Maybe it's the affront to nature that causes violence in a rural setting to cast an especially horrific shadow. **Crocodile Blood** (Arbor House), George Mandel's frightening fantastic novel, drags us through Florida's murky Everglades where an almost inevitable crime occurs. Five drunk post-adolescent degenerates, out for an afternoon of alligator poaching, happen upon a young Seminole woman who, aware of their approach, tries to hide in her canoe: "She was Seminole hunted by whites once again and must not cry out. . . . She watched the moonflowers bloom, in a madness of waiting breathless for calamity." After the rape, visions (or are they?) of crocodiles and bestiality linger in the characters' collective delirium; the real and the fabricated hopelessly entangle.

Mandel's careful layerings of image and language illuminate a Faulknerian underworld. We shudder not so much in revulsion as in recognition. —LISE FRIEDMAN

TOM SCIACCA

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# Talking about Books

**BLIND INJUSTICE:** The title of Joseph Lelyveld's **Move Your Shadow** (Times Books) is taken from a 1977 Fanagalo phrase book that includes lines like "If you lose another ball, there will be no tip for you. Have you caddied before? I don't want a useless boy." A moral disaster, South Africa invites polemics. But Lelyveld, who did two tours of duty in South Africa for *The New York Times*, scrapes away layers of official obfuscation to find the unambiguous truth of oppression. Each chapter covers a different subject: the laws that rip families apart; the history of American involvement; the mock countries within South Africa's borders called homelands, run by tin-can dictators.

Lelyveld has a gift for conversational writing, and as a result the book reads as if one were listening to a kind but very well-informed friend. He mulls over ideas and deadly events, calmly and irrefutably putting together a trenchant account of an ugly place. Stories, facts, attitudes repeat; incident after incident trudges ineluctably toward violence. The book ends up as an extended essay on willful blindness and cruelty.

As white institutional racism crunches black lives, more violence seems the inevitable answer to violence. As Lelyveld puts it, "The question, it seemed to me, was not whether there would be violence in South Africa but whether there would ever be an end to it." Like all good books, *Move Your Shadow* has the power to ruffle feathers, cause personal reevaluation. Buy a copy for yourself; send another to the good Reverend Jerry Falwell. —PETER WATROUS

I look content and Tasteful. My kitchen is orderly. I like to prepare food as attractive as possible.

Carol Green Wilson

**UNHAPPY REFLECTIONS:** Photographer Jim Goldberg took pictures of people in and around San Francisco for his collection **Rich and Poor** (Random House). Then, with a finished print, he went to each person and had him or her write something under it. The photographs are aggressively frontal and disarming; the subjects stare straight into the camera. Most often, the poor are pictured half-dressed, in single rooms that are cluttered and messy, and the rich in houses that are clean and well furnished. There is no mistaking one for the other. And on the basis of what the subjects have written no mistake can be made either. The poor tend to mention their poverty, the rich to acknowledge their material advantage.

But Goldberg's book goes far beyond such simple distinctions. Rather, it suggests that whether rich or poor, people confronted with images of themselves will not necessarily like what they see. The photographs seem to have elicited statements that have the finality of epitaphs. Goldberg's subjects seem determined to set the record straight about their own lives. It is as if in looking at themselves, they were put in touch with some lack or absence, some longing, some sadness at the very center of their lives. Their disclosures, with the exception of a few well-distanced statements by the rich, assume the merciless purity of the photographs. The book is a remarkable document, a fascinating and original view of American unhappiness. —MARK STRAND

## Heartburn

*THE NEW OTHER WOMAN: Contemporary Single Women in Affairs with Married Men.*
By Laurel Richardson. Free Press. 288 pages. $17.95

*Reviewed by CARIN RUBENSTEIN*

The purpose of sociologist Laurel Richardson's new book seems an old-fashioned one—to warn the thirty-three million unmarried single American women to stay at arm's length from married men, who are a less-than-ideal solution to the man shortage. Most women need a man to help them feel worthwhile and secure, Richardson argues, an assertion that would be provocative if she could offer supporting evidence for it (which she doesn't). By her count, 90 percent of "well-situated" men—whom she defines as smarter, richer, and older than the available women—are already taken. (It is a rather snobbish sociological truism that women tend to marry up.) Many single women turn to married men for sex and companionship, some convincing themselves that such an affair allows them to retain independence and control over their own lives without the compromises of marriage. Calling Other Women (capital O and W) "a distinct social group," Richardson says that they, unlike old-style mistresses, should not be judged harshly: their goal is not an apartment and furs, but *freedom*. This makes such women, says Richardson, *new* Other Women, although she discovers that their predicament is not so new after all.

It is hardly surprising that married men are ready to help out desperate single women by jumping with them into the extramarital sack. In fact, according to most sex studies conducted during the past decade or so, one out of every two husbands has an affair. But because we don't know how many of these affairs are with single women, we have no way of estimating how widespread the phenomenon really is. Richardson's so-called social-scientific method, in which she conducted interviews with fifty-five Other Women, is flawed—as far as we know, the women she chose are representative only of women of her own acquaintance.

According to what these Other Women told Richardson, few set out to have an affair with a married man. "I was into my celibate period," one woman said. "I wasn't interested in men, much less a married one." Most professed little or no feelings of guilt. "The wife was his problem," another woman said. "If he wanted to lie, that was on his conscience." In this apparently amoral world, if it's love, it's okay.

And most of these Other Women truly believe that they have fallen in love, partly because, Richardson contends, the secrecy and time limitations of most affairs usually fuel a sense of romance and excitement. Women tend to confuse love with sex, says Richardson, something that men rarely do. Even so, many of the women interviewed admitted that sex with a married man was not always so wonderful. One said, "For me, a huge part of our relationship centered around eating. That seemed to be the big thing, to have lunch or dinner somewhere—not sex."

Though they'd really like to tell everyone how wonderful Mr. Married is, Other Women develop strategies for concealing their love that almost always involve sacrifice and pain, Richardson reports. They *(Continued on page 286)*

**Carin Rubenstein,** *author of "In Search of Intimacy," holds a Ph.D. in social psychology.*

From *Rich and Poor*, photographed by Jim Goldberg

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# Talking about Books

*(Continued)* withdraw from their former lives and arrange everything around their lovers' schedules. Or they compartmentalize their lives so that no one finds out. Some Other Women lie, saying that their married lovers are divorced. Others pretend that the men are not lovers, but colleagues.

In time, says Richardson, most new Other Women, just like old other women, end up feeling lousy. They rarely get their man, who usually stays married, or, if he divorces, marries someone else. Although Richardson presents no research to back up this statement, it sounds as if it is probably true. Many Other Women are left with an inordinate sense of worthlessness and humiliation; some discover the existence of *other* Other Women. Married men almost always retain the sexual and social power—the basis of "male privilege," according to Richardson. As better solutions to a life without romantic attachments or sexual love, Richardson proposes love-free sex with not-so-well-situated men, masturbation, lesbianism, celibacy, close friendships, and family ties. None of these alternatives, however, really alters the sad and frightening truth—that many women unwillingly spend most of their lives alone.

**FEEDING THE LIONS:** Each November, the New York Public Library's Annual Literary Lions Dinner honors between twenty and twenty-five prominent authors. The writers at this black-tie evening wear golden medallions of a fifth-century Achaemenian lion's head on a red ribbon around their necks, and they are petted by philanthropists like Brooke Astor, Drue Heinz, Enid A. Haupt, Jacqueline Onassis, Richard Salomon, and Andrew Heiskell. "The aim," says Vartan Gregorian, the library's president, "is to replenish the writers, who replenish the library."

This year, the event falls on November 11; and the literary pride includes Joan Didion and her husband, John Gregory Dunne, Russell Baker, Mary Gordon, Mark Helprin, Elizabeth Drew, Stephen Birmingham, E.J. Kahn, and Harold Bloom.

Unlike most other fundraisers in the high-heeled jungle, here one cannot just purchase a ticket and show up. Patrons are invited to pay ten thousand dollars each for a table for ten graced by a literary lion. According to Gregorian, there is a four-year waiting list for would-be patrons. "Never before have so many eaten so little and paid so much," he says.

Once inside, all Social Olympics are forgotten. At each place setting is a copy of the guest-of-honor's latest book and a magnifying glass. The speeches are miraculously short and of the highest caliber. As Kurt Vonnegut said when he agreed to be a Lion, "The library is the core of my particular community. . . . I am an agnostic and the library has to be my church."

—WILLIAM NORWICH

*A 1950s fantasy brooch: Sam Kramer's surrealistic bird*

**ALL THAT GLITTERS:** Barbara Cartlidge's **Twentieth-Century Jewelry** (Abrams) rushes from Cartier's and Lalique's familiar and coveted Art Nouveau and Art Deco designs, through mid-century mass-produced and fine one-of-a-kind pieces to dwell finally on the less traditional, less well-documented work of the past two decades. The contemporary jewelry tends toward the outlandish, surprising: wearable art, like a pendant of feathers with a ruby and a moonstone that could hang just as easily on a wall as on a neck; jewelry made from disposable material; and jewelry that's meant to cover birth defects. The photographs are stunning, the captions informative, and the book one of the best surveys of twentieth-century jewelry around. —DANA COWIN

**ABSENCE OF MAGIC:** A boy named Edgar—the sensitive young protagonist of E.L. Doctorow's new novel **World's Fair** (Random House)—calls the block he grew up on "a peaceful and forbearing composition." That's an apt way to describe this book, which is one of Mr. Doctorow's serener, more straightforward productions. In others (*Ragtime*, *Loon Lake*), the author juggled illusions, making a startling circus show of life. Here, he presents a painstakingly realistic tableau of 1930s New York, especially peaceful old Brooklyn and the 1939 World's Fair, where Edgar comes with admirable resolve to manhood despite a gambling father and a suffering mother (who is cursed with the "imperial soul of an attractive woman").

There are touching moments in this book, which is frankly nostalgic; and it is virtually impossible to read it without craving a baked potato wrapped in newspaper, bought from a street vendor and eaten on a front stoop. But it is also impossible not to miss the driving force of Doctorow's earlier works, the sleight of hand that gave his stories such brilliance. The characters and descriptions in *World's Fair* are surely engaging—but what a sobering effect! If only Doctorow had brought in the clowns. —C.M.

*("Books" continued on page 289)*

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# Talking about Books

**TRUE-LIFE PORN:** Connoisseurs of true crime, no matter how innocent their inferest in mayhem, may sometimes feel ashamed of their preoccupation with murder and its victims. Darcy O'Brien's **Two of a Kind** (NAL) is such an occasion for shame, in that in spending time with Kenneth Bianchi and Angelo Buono the reader is consorting with men who not only killed ten young women but showed for their bodies a contempt akin to the ecstasies of first-class pornographers. Among Bianchi's and Buono's weapons were ropes, gas, electricity, and a syringe filled with Windex, but their penises were primary. "As Bianchi urinated," O'Brien writes, "Grogan [an arresting officer] could not resist taking a peek at what had caused so much trouble and grief."

Kenneth Bianchi and Angelo Buono are the Hillside Stranglers who terrorized Los Angeles eight years ago. Apart they are only repellent; together they were as hungry, and as indifferent, as sharks. They killed because it was fun, a kick, and because they liked to watch each other astride their victims.

One wishes that Darcy O'Brien, an English professor and novelist, hadn't expressed his horror at "the unredeemable nature of these men" in such frequently overheated prose. (With characters like this, colorful writing is *de trop*.) Still, his research, construction, and pacing can't be faulted, and his explication of the politics and legal ploys surrounding the arrests and convictions is exemplary. But in giving us every detail of several of the killings he has given us too much: true crime turns into true pornography. —M.C.

**REALLY HIP:** Ugliness has its attractions, which may explain the otherwise baffling success of Brett Ellis's recent *Less Than Zero*, a pubescent novel about unpleasant L.A. teens for whom rape is a joke, death a curiosity, drugs an excuse, and MTV the white-noise equivalent of Thorazine. It is a book that made my skin crawl, that made me wonder if America's arbiters of cool were all victims of the Emperor's-new-clothes syndrome—the same illness that afflicts outwardly sane people who read Kathy Acker. But I also worried, seriously: was I merely out-of-step, or was I narrow-minded?

So you can imagine my relief when I found myself reading with enthusiasm William S. Burroughs' **Queer** (Viking), an ugly novel about the darkest aspects of homosexuality and drug addiction. Only now being published, almost thirty-five years after Burroughs wrote it, *Queer* is an autobiographical novel about one month in 1949 when the author of *Naked Lunch* underwent severe drug withdrawal, experienced all of the emotional excess that that pain inspires, and became sexually obsessed with a young man—"Allerton"—who is, in the truest sense, the *object* of "Lee's" affections.

Burroughs/Lee's desperate search for drugs and his bargaining for sex are sickening, sad, powerful. But the writing is poetic, even occasionally funny: "Lee watched the thin hands, the beautiful violet eyes, the flush of excitement on the boy's face. An imaginary hand projected with such force it seemed Allerton must feel the touch of ectoplasmic fingers caressing his ear, phantom thumbs smoothing his eyebrows, pushing the hair back from his face. Now Lee's hands were running down over the ribs, the stomach. Lee felt the aching pain of desire in his lungs. His mouth was a little open, showing his teeth in the half-snarl of a baffled animal. He licked his lips. Lee did not enjoy frustration."

For this edition, Burroughs has written an introduction as painful as his novel. He traces the book's "heavy depression and feeling of doom" back to his real reason for writing it: his accidental shooting of his wife, Joan, in 1951, two years after his season of debauchery. Lee *feels* that evil awaits him; he acts up to try to avoid it. Burroughs *knows*, through hindsight, that agony will be his; he writes *Queer* in a blind struggle to hold it off. And that is why, Burroughs says, he has been writing ever since.

This novel is a prototype of literary ugliness. Read it, all ye young paragons of hip, and weep. —SUSAN BOLOTIN

*Angelo Rizzuto captured the claustrophobia of his own inner life in this disturbing self-portrait.*

**BEHIND THE SHUTTERS:** For **Visible Light: Four Creative Biographies** (Times Books), Michael Lesy gingerly picked through the lives of photographers stuck somewhere "between anonymity and fame" and found individuals seeking salvation through art. Their work reflects their struggle: in each photograph there's a spool of autobiography.

After seeing Bill Burke's pictures of people with damaged eyes, wounded heads, scarred and scared, Lesy interviewed the photographer; he uncovered a man who felt as injured as his subjects looked. Says Lesy, "[He] would only reluctantly have admitted that he was making surrogate self-portraits. . . to save and heal [his] own soul." *(Continued on page 292)*

Photograph by Angelo Rizzuto from *Visible Light* by Michael Lesy

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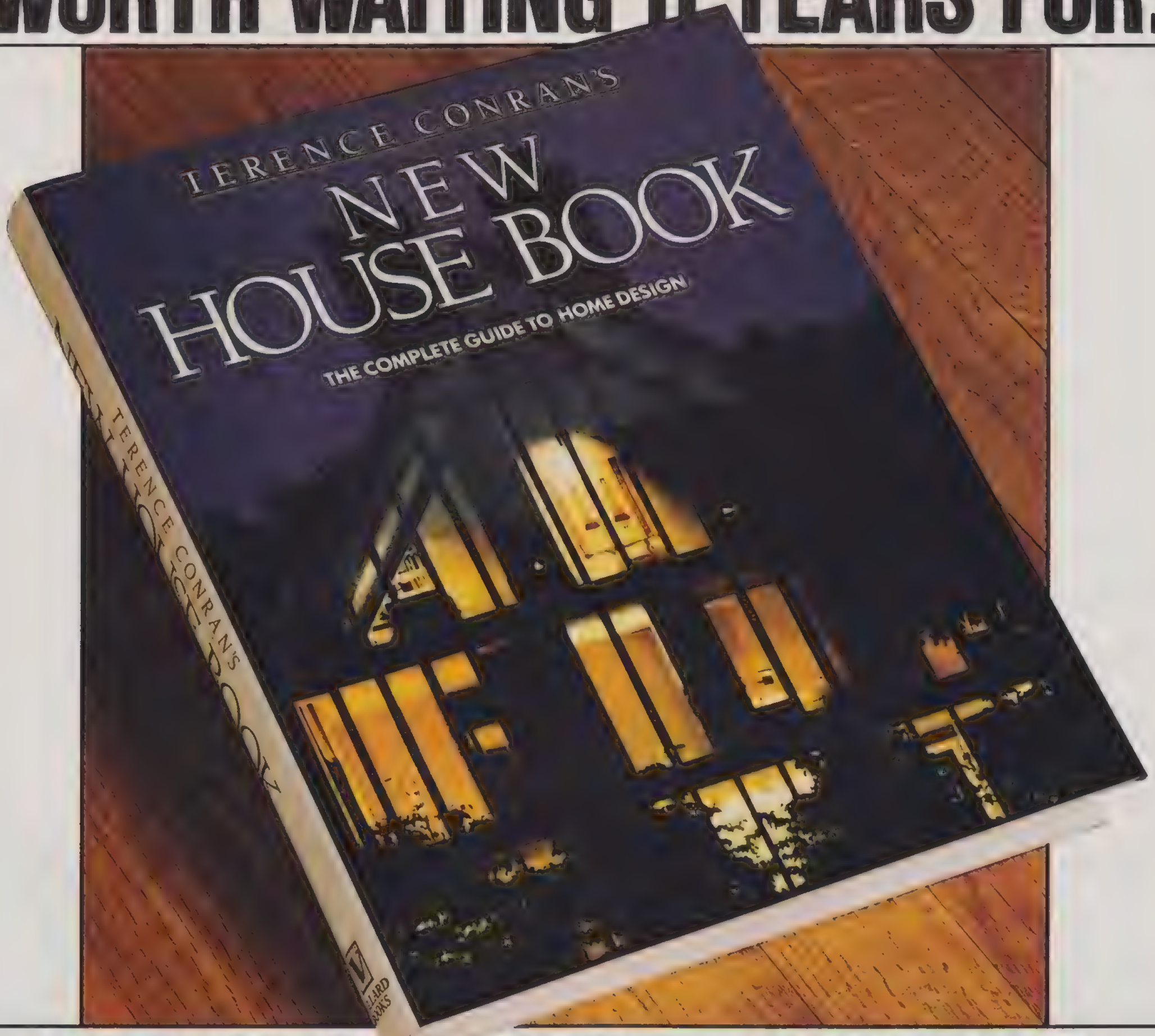


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# Talking about Books

*(Continued)* When Lesy pried into the affairs of another photographer, the late Angelo Rizzuto, he discovered that Rizzuto had only left the house once a day to take pictures, had spoken only to his neighbor, and those conversations had been about the neighbor's cat. Rizzuto left a legacy of photographs of New York City, its architecture, and its suffering inhabitants, himself included. Rizzuto, it seems, used photography to "affirm his own presence."

Andrea Kovàcs and John McWilliams, unlike Rizzuto and Burke, acknowledge using art as therapy. Andrea Kovàcs, a precocious, talented graduate of the Rhode Island School of Design who took pictures of her own skin and genitalia, hit bottom in New York City and then tripped upon Buddhism. After she began chanting, her color Polaroid collages of mundane things like suntan lotion, tar, and beads took on the shape of her mandala. John McWilliams was a landscape photographer recording the mysteries of the countryside until "all the mysteries and mistakes were gone . . . Photography had made me whole."

Lesy vividly portrays these four lives that disclose a certain restlessness and despair. The images are bizarre, revealing. The pictorial diary, the personal diary, and Lesy's observations make for a splendid book.—D.B.C.

BEARDED LADIES: In **Broderie Anglaise** (Harcourt Brace Jovanovich) Violet Trefusis fictionalizes her affair with Vita Sackville-West (which culminated in their elopement to France, hotly pursued by their husbands). Written in French, in 1935, and only now translated into English, the story deftly pictures the protagonists in a triangle, John and Anne (who correspond to Vita and Violet) and Alexa, modeled on another of Vita's loves, Virginia Woolf. A slight but witty novella best enjoyed by those who have *la clef du roman*. —PHYLLIS RIFIELD

*Violet Trefusis, in the early 1920s, not long after her affair with Vita Sackville-West*

## Fiction Inside Out

### Top Brits reveal secret of success

Here, reflections on the art of fiction by some of Britain's top writers—from John Haffenden's superb collection *Novelists in Interview* (Methuen). What makes the volume exceptional is not the inclusion of a lot of dirty laundry and tales told out of school, but Haffenden's respect for literature and ideas—and for his readers.

SALMAN RUSHDIE (*Shame* is his most recent novel): "An important idea for me was that people leak into each other—'like flavors when you cook,' as Saleem says at one point [in *Shame*]—and I was trying to write about how people are pieces of each other."

V.S. PRITCHETT (England's premier short story writer and literary essayist): "Somebody once said that I was always writing about liars. But people do live more than one life as they go along. Someone's 'essence' might appear, for example, when they're in a temper: another being sprouts out of them, which is just as real as the patient being." . . . "Farce is very often tragedy out of uniform."

IRIS MURDOCH (*The Good Apprentice*, to be published by Viking in January, 1986): "If the book is any good it has got to have in it the fire of a personal unconscious."

MARTIN AMIS (*Money*): "It's a Renaissance Man who has three things to 'say' about life; usually it's one or two things." . . . "I think Leavis said that the selection of material is a moral decision, but it's not a decision; it's a recognition."

ANGELA CARTER (*Nights at the Circus*, and *A Company of Wolves*, recently made into a movie): "People babble a lot nowadays about the 'unreliable narrator' . . . so I thought: I'll show you a really unreliable narrator in *Nights at the Circus*! It's not so much a question of Fevver's wings, which have now established themselves as part of her physiology—she does have wings, obviously, *and* no navel—as a question about fiction."

IAN McEWAN (*The Comfort of Strangers*; also *The Ploughman's Lunch*, a feature film): "We have accepted for a long time that women can be made into dramatic stereotypes, and I felt it was possible to have a solid, rounded female character moving against a cardboard background of very familiar but nevertheless stereotypical forms of male behavior. Men's behavior is somehow invisible; we don't see ourselves as having a behavior that is identifiably male—we're just *human*. So the cry goes up that you cannot caricature men like this, and that men are more complicated, and my reply is that of course I have a polemical purpose."

FAY WELDON (*The Life and Loves of a She-Devil*): "It's as though women are being held responsible to bring about a post-feminist literature in which men are included as human beings. Well, let men do it. To that extent I'm certainly a feminist." *(Continued on page 294)*

From Vita: *The Life of V. Sackville-West* by Victoria Glendinning, published by Weidenfeld and Nicolson. © The Honorable Sonia Cubitt

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# Talking about Books

*(Continued)*
ANITA BROOKNER (*Family and Friends*): "I started writing because of a terrible feeling of powerlessness: I felt I was drifting and obscure, and I rebelled against that. I didn't see what I could do to change my condition. I want to control rather than be controlled, to ordain rather than be ordained, and to relegate rather than be relegated."

## Semiotics and the Single Woman

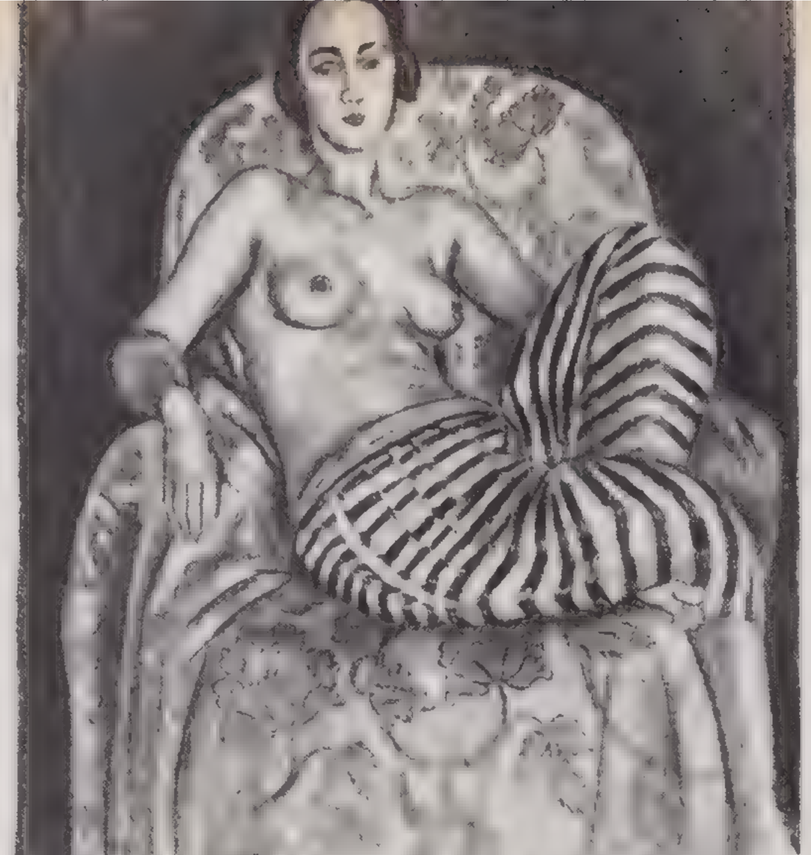
*MONUMENTS & MAIDENS.*
By Marina Warner. Atheneum.
256 pages. $25

*Reviewed by LISA LIEBMANN*

The task that Marina Warner, novelist, critic, Englishwoman, sets out for herself—to examine the motif of the female form in Western allegory—is, to say the least, colossal. Beginning with "The Female Presence Today," she writes about the Statue of Liberty, about the embodiment through the female figure of moral principles (Justice, Mercy, et al.) and virtues (Patience, Fidelity, Sustenance), about their emblematic roles in the civic and architectural ornaments of Paris, and, not least of all, about Fleet Street iconography, lately a semiotic minefield of Britannia-Thatcher equations. The kaleidoscope expands with a discussion of the female figure in myth and in allegory, and finally contracts into an epilogue titled "The Eyes of Tiresias." Since Tiresias actually experienced both maleness and femaleness, it is fitting that his/her story inspires Warner's final—and rapturously optimistic—plea for a dual sexuality of the spirit, for bent and twined genders of the soul.

*Monuments and Maidens* does not, *cannot* have a central thesis, for its field of vision is too broad. Its premise, that "on to the female body have been projected the fantasies and longings and terrors of generations of men and through them of women, in order to conjure them into reality or exorcize them into oblivion," is essentially an intellectual one-liner, albeit a longish one. Through her scrupulous interpretations, however, and her talent (and sometimes excessive fondness) for description—an infrequent enthusiasm among writers in this century after Ruskin—Warner brings us close to the very marrow of the matter. And her choice of primary source material is exemplary: to read Hildegard of Bingen, the twelfth-century visionary, write to Bernard of Clairvaux, her peer, that "I am like a man of no learning . . . but deep in my soul I am learned," is to feel a knifing pang, preserved intact through centuries.

Warner's political empathies are, unsurprisingly, most evident in the chapter dealing with the female presence today in Britain: "Nanny, matron, governess: characters from the youth of the landed classes, of the Edwardian nursery and the prep-school dorm. . . . Margaret Thatcher has tapped an enormous source of female power: the right of prohibition." Perhaps the reader's affection, like Warner's, will be for the pacifist women at Greenham Common, whose difficult and prolonged protests and civil disobedience have often occurred within a folkloric, millenarian, nurturing, essentially female tradition. It is in their story that Marina Warner fully emerges as a critic engaging and engaged.



*Generations of men have projected their fantasies onto the female body.*

Henri Matisse, "Odalisque in Striped Pantaloons," 1925, Museum of Modern Art, NY, Nelson A. Rockfeller bequest

**Lisa Liebmann** *is a writer and art critic.*

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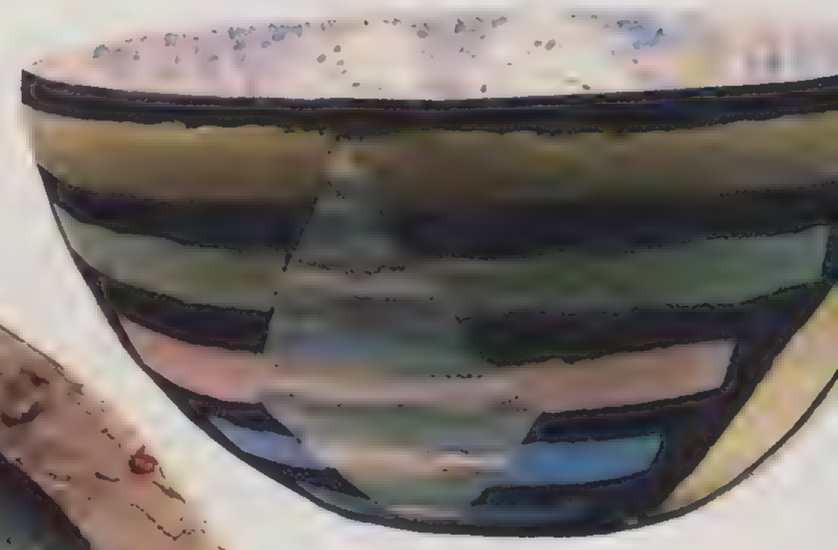
# living

**Ceramic art breaks out of the mold—vivid colors, dramatic textures. Now it's a star attraction.**

**By Barbara Plumb**

The extraordinary flourishing of contemporary American ceramics is inciting a resurgence of interest in the art of handmade porcelains. Sophisticated gallery-goers are finding themselves seduced by the appealing textures, vivid glazes, and sensuous shapes of these objects. Some of the most imaginative work in porcelain is being done with color glazes, as the light-grey or pale-cream clay does not distort the hues. It comes as no surprise that three leaders in this field, Scott McDowell, Jamie Walker, and Phillip Maberry, all consider themselves artists. McDowell's lustrous glazed vessels reveal a painterly sensibility, just as Walker's sculptural concerns are displayed in his multitextured landscape-inspired plates. Maberry traces his palette of riotous pastels to the "weedy, garish annuals in my grandmother's garden." *("Living" continued on page 299)*

*Serpentine lines and confetti-like dots of color play about the surface of Scott McDowell's bowl and plate (top). His work is at Neiman-Marcus stores.*



*Phillip Maberry's porcelain bowl (above) features exuberant colors; Hadler-Rodriguez Gallery, NYC. Jamie Walker models porcelain continents on his striated plate (left); Dorothy Weiss Gallery, San Francisco.*

*The art of Islam and contemporary painting inspired the patterned surfaces of McDowell's vase (left) and multicolored cups and vase (right).*

MARK JENKINSON/DOROTHY WEISS GALLERY HADLER-RODRIGUEZ GALLERY

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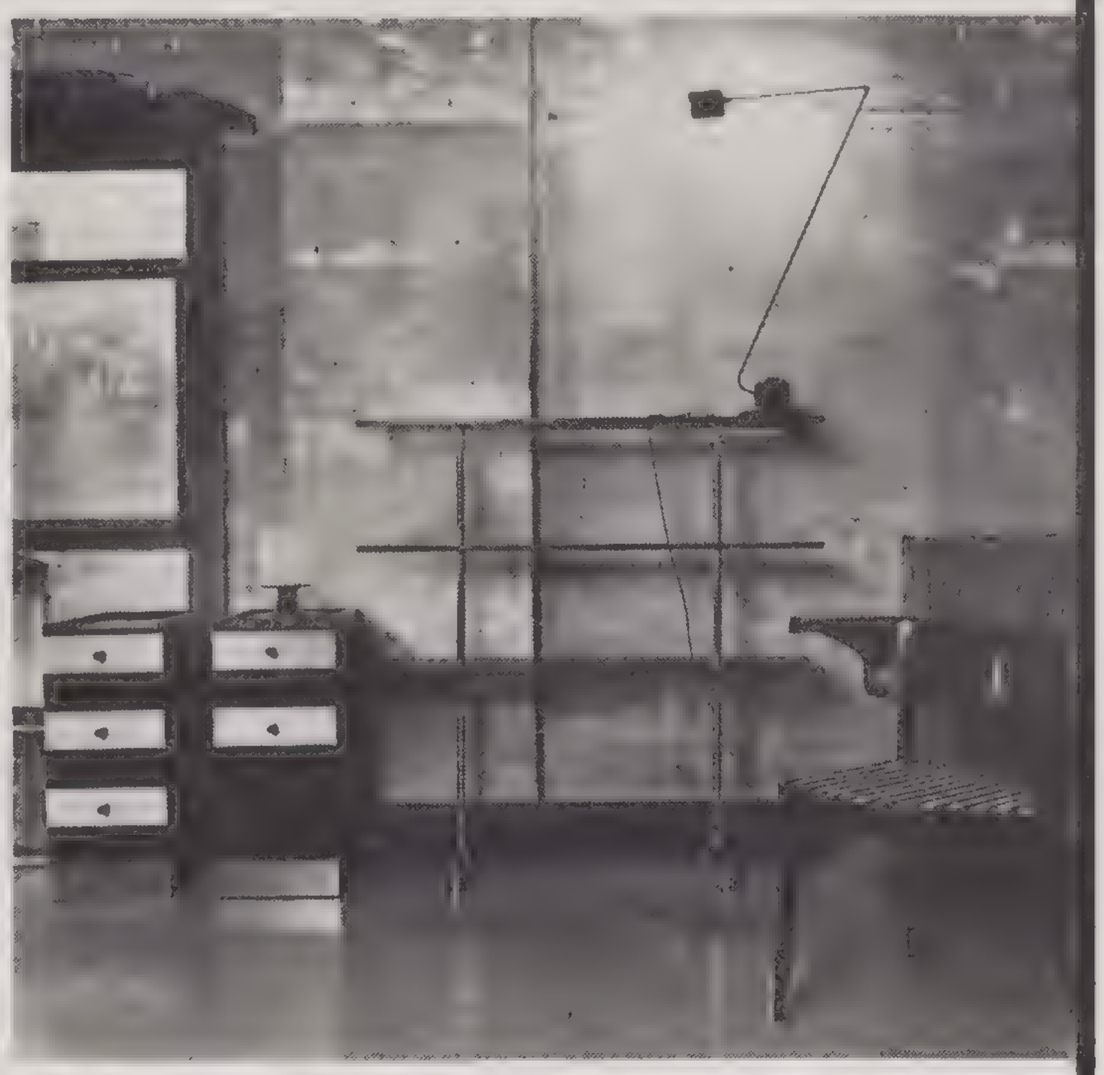
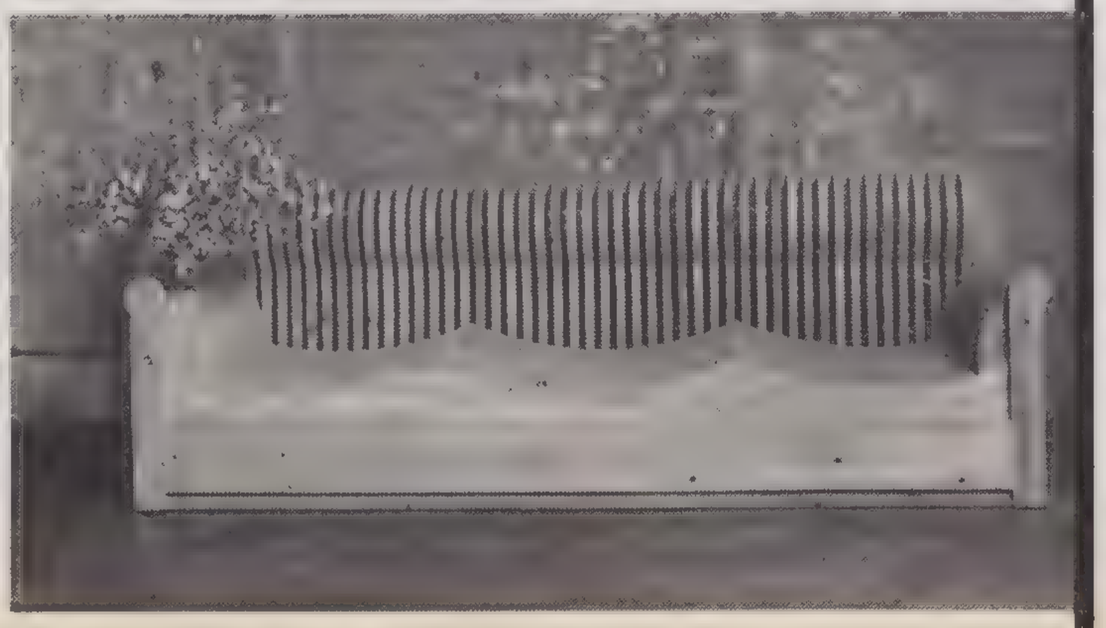
# living

**A new showroom takes a global approach to modern classics and ironic novelties**

Whether in designing interiors and furnishings or choosing furniture and lamps to sell at his New York City furniture showroom, twenty-six-year-old architect Mark Zeff likes to "implement the new without destroying the old." Born in South Africa and educated in England, he has wandered the world, working in architectural offices in Australia and New York City before launching a design firm and founding, with partners, Global Furniture. Global offers classics of the 'twenties and 'thirties by such masters as Marcel Breuer, Jean Prouvé, El Lissitzky, and Eileen Gray as well as the pre-Memphis designs of Ettore Sottsass and Zeff's own table and lamps. "I like imperfections in my designs that suggest oldness, almost as if I found them outside and salvaged them," says Zeff.





**Mark Zeff, *top*, sits on 1928 folding chair devised by Jean Prouvé. Zeff's columnar lamp, "Doric," is made of aluminum....*Above:* Zeff fabricated his "Cracked Plateau" table with a marble top, his "Bauhaus" lamp in two marbles....*Right top:* A 1984 lamp by Melodrome I contrasts with 'thirties commodes and bookcase by Marcel Breuer, a 'twenties lamp, and a contemporary chair by Stefan Wewerka....*Right bottom:* Mario Ceroli designed undulating sofa of Russian pine in 1974.**

LIZZIE HIMMEL

VOGUE, November, 1985

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# the best of wines

**A bedazzling array of effervescence: Champagnes, crémants, other sparkling wines herald the high times. By Martin Gersh**

While I was preparing my annual review of sparkling wines, it occurred to me that it might be well to name the essential characteristics I look for in this glamorous realm. They would certainly include terrific fruit presence, grand scale, lasting effervescence, a proper alcohol-acidity-sweetness balance, and a long-enduring aftertaste—plus the more abstract qualities of charm and high style. Above all, a sparkling wine—which so easily can become boring—must demonstrate enough complexity to hold my interest through the entire bottle, from the first to the last sip.

Every Champagne and *méthode champenoise* wine recommended below shows an abundance of those desirable attributes, and a surprising number display virtually all. My wife Gloria and I drank them over a span of several months without experiencing any Champagne fatigue; however, nineteen other sparklers that we assessed at the same time failed to measure up, and were rejected.

Since every wine represented here is at present fully mature, I advise you to consume them during the next two years while they are still in their prime. Nothing can be gained from holding them longer, as you then run the risk of uncorking one when it has lost its luster and is decidedly on the decline.

This international collection consists of many Champagnes and two impressive crémants (vinified to be less effervescent than a "normal" Champagne) from France, as well as *méthode champenoise* wines from Italy and California, and one real beauty from the state of Washington—my first selection ever from that region. As I evaluated them, their general level of excellence, coupled with their wide range of fascinating styles, was a source of enormous pleasure and satisfaction.

## RECOMMENDATIONS

**Chateau Ste. Michelle Blanc de Noir Brut 1978** Admirably refined in its manner, this is a first-rate, all Pinot Noir *méthode champenoise* wine of generous size from Washington State. $20-$22.

**Perrier-Jouët Grand Brut** Most refreshing, with aromatic fruitiness and a hint of sweetness in its finish—a very fine, well-priced Champagne. $13-$15.

**De Castellane Blanc de Blancs 1980** An exceptionally robust and laudable Champagne whose lemony fruit component is marked by a salty-sweet finish. $17-$19.

**Berlucchi Cuvée Imperiale** Showing a pear-tinged flavor element, this is an especially good *méthode champenoise* sparkling wine from the Lombardy region of Italy. $12-$15.

**Pol Roger & Co. Cuvée Sir Winston Churchill 1979** Dry as Sir Winston's wit—a towering, classic Champagne distinguished by perfectly integrated taste constituents. $45-$50.

**Marchesi de' Frescobaldi Brut Metodo Champenois 1982** A festive, small-bodied sparkling wine from Tuscany featuring a bittersweet pineapple-like fruit aspect—quite entrancing! $10-$12.

**Bollinger R.D. 1975** Huge, tremendously flavorsome, its citrusy taste elements resembling grapefruit and lime—a superlative sparkler. $55-$60.

**Alsace Willm Crémant d'Alsace** Most commendable, surprisingly complex—a well-balanced crémant exhibiting delectable fruitiness enhanced by an intriguing salty-sweet finish. $8-$10.

**Bollinger Special Cuvée** An exemplary, monumental Champagne with a luscious melon-like flavor component and no sweetness whatsoever. $20-$22.

**Iron Horse Blanc de Blancs 1982** Reserved, displaying an engaging lemony taste element and ferny overtones, this is an exceedingly pretty *méthode champenoise* wine of modest size from Green Valley in Sonoma County, California. $18-$20.

**Taittinger Comtes de Champagne Blanc de Blancs Chardonnay 1976** As always, a highly superior wine with impeccable credentials—featuring an emphatic lemony flavor element adorned by melon-like nuances and just a smidgen of sweetness. $50-$55.

**Bollinger Grande Année Rosé 1979** Deeply blush-colored, big, extraordinarily sumptuous and delicious—with a beguiling taste aspect suggestive of nectarines and ripe cherries. $35-$37.

**Veuve Clicquot Ponsardin Brut** Densely effervescent, barely sweet, moderate in body—unquestionably one of the finest non-vintage Champagnes it has been my privilege to assess. $22-$24.

**Bollinger Grande Année 1979** An absolutely scintillating Champagne of important size—full of personality, dry without being in the least austere, possessing agreeably tart lemony-lime fruitiness. $26-$28.

**Veuve Clicquot Ponsardin La Grande Dame 1979** Very flowery, of medium size, outstandingly rich in its tangerine-like fruitiness—complex, subtle, utterly divine! $50-$55.

**Maxim's Brut 1979** Marked by decidedly citrusy, reasonably astringent fruitiness that boasts a touch of sweetness, this is an impressive Champagne of grand scale. $20-$22.

**G.H. Mumm & Co. Crémant de Cramant Blanc de Blancs** Perfumed, with captivating Chardonnay varietal fruitiness and not a trace of sweetness—a superlative, gently sparkling wine from Champagne. $35-$40.

**Pol Roger & Co. Brut Extra Cuvée de Réserve** Ample-bodied, graceful, opulently fruity with an attractive hint of sweetness in its finish—a very handsome non-vintage Champagne. $20-$22.

**Pol Roger & Co. Brut Extra Cuvée de Réserve 1979** Graced by a ravishing, honeyed fruit component and imposing size, this is a multifaceted wine of the first rank. $22-$24.

**Chandon Brut** A fine, high-spirited, very tasty, moderately large-bodied sparkling wine from Napa Valley, California. $12-$15.

**Beaulieu Champagne de Chardonnay 1979** Delightful, expansive, and beautiful, showing classic Chardonnay varietal fruitiness—a truly worthy product of this venerable Napa Valley vineyard. $12-$15.

**Veuve Cliquot Ponsardin Rosé 1979** An excellent, stylish rosé—attractively tart, with an understated *fraise des bois* flavor element. $30-$35.

**Iron Horse Blanc de Noirs Wedding Cuvée 1982** The finest, most lovely *méthode champenoise* wine I have ever had from this extraordinary California producer—displaying good size and marvelous Pinot Noir varietal fruitiness. $18-$20.

**Pol Roger & Co. Rosé Cuvée de Réserve 1975** Fairly large-sized, with a modicum of sweetness, its color and taste a blend of peaches and apricots, this is an opulent, very grand rosé Champagne. $25-$27.

**Piper Sonoma Brut 1982** Well put together, a flirtatious, uncommonly good Sonoma County sparkler with lovely *fraise des bois* fruitiness. $12-$13.

**Scharffenberger Brut Cuvée No. 2 1981** Animated, finely structured, this is a highly superior *méthode champenoise* wine from California's Mendocino County. $12-$14.

**Perrier-Jouët Blason de France Rosé** The color of a fiery sunset, revealing considerable sweetness that is never cloying—an enormously charming rosé that is entirely new to me. $25-$30.

**G.H. Mumm & Co. Cordon Rouge Brut** Marked by a wonderfully citrus-like fruit presence and generous body—splendid in all ways. $15-$20.

**Pol Roger & Co. Blancs de Chardonnay Cuvée de Réserve 1975** Successfully combining a bit of sweetness with good acidity, this marvelous all-Chardonnay Champagne caresses the senses. $28-$30.

**Bollinger Blanc de Noirs Vieilles Vignes Françaises 1979** In extremely short supply—but a supremely great and dazzling Champagne of immense proportions, blessed with wonderful Pinot Noir varietal flavor and a long-lingering second taste. $90-$100. ▽

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# currents

**The littlest angle:**

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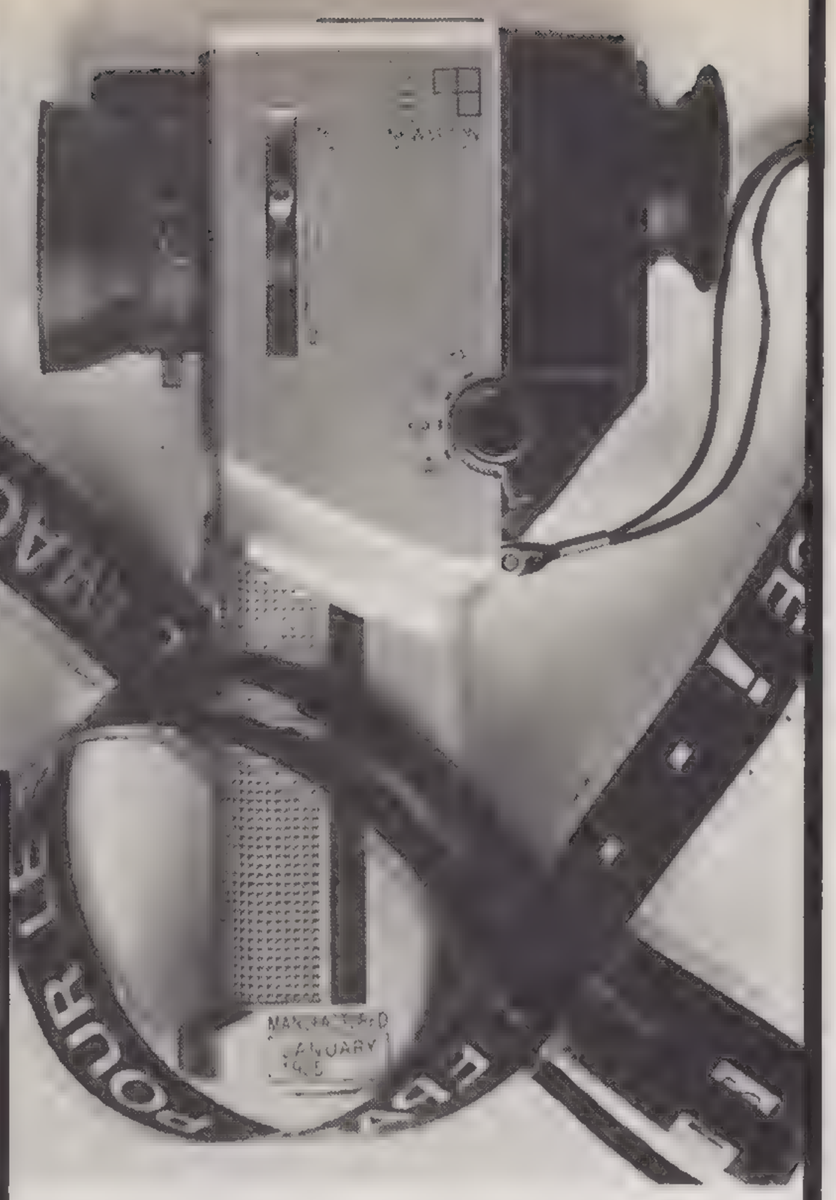

*"Look, one hand" is not a hollow boast with Sharp's QC-54 color video camera; two-pound unit fits into a handbag. $500.*

Grown-ups' toys of the 'eighties—racy-looking electronic gear—are becoming more compact, more versatile, and more portable. For example, the super-sophisticated Seiko PC Datagraph RC-4400, smaller than a pocket calculator, allows you to carry computer-programmed information (two thousand characters' worth) anywhere in the world. It can be used with an IBM, Apple, or Commodore personal computer. Accompanying software feeds information into the computer, enabling you to list appointments, flight schedules, foreign phrases, addresses; when you're ready to go, you then transfer the information you need to your Datagraph, using a special cable.

Ironically, electronic gadgets have become the Victorian bric-a-brac of our age, cluttering rooms in their profusion. Designers finally seem to have taken note of this fact, consolidating several functions into one unit, like a flashlight/travel alarm clock or a telephone/compact black and white TV/AM-FM radio.

Home-movie buffs will delight in Sharp's miniaturized video camera that offers such features as a through-the-lens optical viewfinder and a zoom lens. It comes with a camera cable that attaches it to a portable VCR. With this new two-pound model, even ninety-seven-pound weaklings can "let 'er roll."

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# entertaining

**Video evenings and TV dinners on a grand scale...fireside luxury, at-home finds.** **By André Leon Talley**

As fall evenings take on the sparkle of snapping fires and glowing candles, people are inventing easy-going ways to entertain indoors—viewing video programs, MTV, or favorite movies. Increasingly, a new sort of evening is centered around VCRs; it may simply be a matter of having in a single friend, but it's carried out with style and imagination.

Designer Oscar de la Renta entertains in a virtuoso way in his year-round weekend house in Connecticut. Brook Hill Farm is a fusion of early nineteenth-century styles: The downstairs dining room accommodates formal sit-down dinners. For quieter evenings, in an upstairs sitting room (photo, *right*) with a fireplace bordered in chintz-patterned wallpaper, De la Renta sets up dinner for two at a small square table. Films are shown on a large screen that sits opposite an overscaled chintz sofa with flanking goose-down-filled armchairs. "Then we move from the sofa to the table." Using unmatched nineteenth-century Wedgwood and Dresden china, "I always begin with a good hot consommé, as I think it is a warm and simple way to start a meal. The main course is usually *pot-au-feu*, one of my favorite country dishes, followed by Bibb salad, coffee—and, to avoid weighty pastry, stewed apples or a fruit compote. The wine is always a red Bordeaux."

Other video ways? "I am serving Caribbean food this winter when I have people in," says Manolo Blahnik, London-based shoe designer, who lives year-round in a large residence in one of Bath's famous crescents. "Suddenly, very spicy Caribbean chicken, served before viewing videos, seemed right." Evenings start with "the drinks my mother used to love having for guests—Brave New World and Black Forest. Both are heavily blended cocktails. For Brave New World, I mix lemon and passion-fruit juice, Angostura, and gin." Blahnik's library has over two thousand tapes, including all the filmworks of Luchino Visconti. "I also like to have guests over, serve lunch, watch a film, then continue into an evening program with the same director. Visconti film parties may last a day, even two."

New York City-based interior decorator Suzie Frankfurt entertains around the VCR installed in her upper-floor mahogany-paneled library. Says Frankfurt, "Contrast is important: Cristal Champagne and Tab are served in fluted Venetian glasses; a huge Russian cranberry-glass vase is filled with Rothschild lilies; a wonderful flan dessert comes in Baccarat bowls.

"The only thing to balance watching Bruce Springsteen on MTV, my favorite channel, is to serve loads of caviar and blinis and have the fire going."

*"TV dinner" update: A tray of laminated chintz rests on a large needlepoint footstool at Pyne-Slatkin in Far Hills, New Jersey.*

## *At table...*

**When Nancy Pyne entertains, she likes to instill a sense of fantasy in her Chinese-red New Jersey dining room. Pine-scented fires are framed by a white marble mantelpiece that once belonged to writer Harriet Beecher Stowe. For dinners for eight, says Nancy Pyne, "I like to fill the table with dried autumn leaves, creating an enchanted forest." Ivy topiaries in graduated sizes are cut to simulate pine trees; vermeil heron candlesticks with faux-topaz eyes are arranged to look as if they were roaming through the tabletop foliage.**

**Against the patinaed surface of an eighteenth-century Philadelphia table, a Wedgwood dessert service, circa 1880, stands out: The china pattern has a border painted in fruits, violets, and cornucopia—all on a background of mauve, Pyne's favorite color. In the corner of the dining room, huge branches of laurel and fig leaves are arranged in urns of terra cotta.**

**Now, Pyne has channeled her entertaining and decorating imagination into a depository called Pyne-Slatkin (Box 897, Far Hills, New Jersey, 07391. Telephone 201/234-1923, by appointment only). With partner Howard Slatkin, she stocks unusual gift items and everything from trompe-l'oeil hand-painted sideboards, chests, and tables to modern-day versions of eighteenth-century porcelain fruits and vegetables. When Pyne has Sister Parish, Mario Buatta, or Josie (Mrs. R. Thornton) Wilson for lunch, she scatters china lettuce heads, squash, snowpeas, and Bermuda onions over her tables with fresh garlands of ivy and English box topiaries arranged in moss-covered pots. A cotton chintz that was printed to resemble flowers from her garden is laminated for dinner and TV trays (pictured *left*). They complement oversized poufs and needlepoint footrests.**

BRIAN HAGIWARA

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# food in vogue

## At Montrachet, New Yorkers are finally getting what they deserve and crave: subtle, inspired food.

**By Mary Cantwell**

Three middle-aged gentlemen are sitting on a Long Island beach. They are discussing—no, they are reviewing—several restaurants. They dissect, they explicate, they differ over the merits of the veal paillard with green peppercorn butter and the kidneys in mustard sauce. "I'll bet you," an eavesdropper says, "that five years ago, they didn't know a steak from a lamb chop."

Another middle-aged gentleman announces he can no longer face dining out with his neighbors, a youngish couple who have recently discovered cuisine. "They are forever smacking and chewing and nibbling and sending back the wine and rebuking the waiter and muttering about the bread, while I sit there mortified."

A Manhattan woman who is hiking home after work sees friends waiting on line outside a restaurant featuring a guest chef from New Orleans. The restaurant has had its vicissitudes—it was closed before it opened what with the Board of Health being fussy about fly infestation—but never mind. The woman joins her friends, stands for two hours, and is finally rewarded with a plate of fried fish costing $33. "I just wanted to have the experience," she says the next day to awed coworkers who wouldn't queue for anything short of the Second Coming.

The experience, it seems, is all. But what is the experience? Let a restaurant open to the correct huzzahs and it is overrun by the new American locusts. It's not only food they're eating. They're also feeding on the pleasure that comes from knowing one is in the right place at the right time; that one is, indisputably, on the circuit. "They feel they have to be there," David Bouley says, "but they're not sure why." Oh, but they are.

David Bouley, who is thirty-two, is the chef of a restaurant named Montrachet in Manhattan's TriBeCa, an area west of SoHo that is suddenly turning into eaters' alley. Seven weeks after Montrachet opened last April, the *New York Times* restaurant critic, Bryan Miller, gave it three stars, described its food as "alluring," and thereby alerted the locusts. David Bouley is happy: he's a success. And not quite happy: the purist, the perfectionist, is perhaps most comfortable being caviar to the general. The people who came to Montrachet before its coronation, he says, "knew how to eat. The people who are coming now—they're eating so fast, they know so much less about food."

A snob? Not at all, only someone who has studied and worked very hard, and who brings to his métier the dedication of a monk. When the thin, dark, concentrated Bouley is naming his gods—Paul Bocuse, Gaston Lenôtre, Roger Vergé, Alain Senderens, Fredy Giradet—it occurs to the listener that a tonsure would suit him very well.

*Montrachet's thin, dark concentrated chef brings to his métier the dedication of a monk*

David Bouley grew up in Storrs, Connecticut, the grandson of French immigrants, and unlike many of the new American chefs, he is the product neither of a culinary college nor of an apprenticeship with those restaurants, a lot of which are in California, that boast of something indeterminate called the New American Cuisine. Instead, after a childhood spent eating at his grandparents' farm and an adolescence of part-time jobs as cook's helper, he returned to the source, France. In 1976, while Bouley was at the Sorbonne, "I realized that I wanted to be very serious about food. I started cooking with friends, Sorbonne students. It was fun to work with all the French products, and to realize how deep the tradition is... how much there is to learn...to work with. France is a country that's geared to satisfy people with food. The skills are so developed. You learn a lot more about food there than you do here because they respect it more. They're conditioned to." If the English lawn is the result of four hundred years with a roller, then the French palate is the result of centuries of puff pastry, *escargots*, and *ris de veau aux morilles*. We Americans are, strictly speaking, *nouvelle bouche*.

During that year at the Sorbonne, Bouley studied pastry with the great patissier Gaston Lenôtre, after which he was passed from hand to hand, recognized on either side of the Atlantic as a comer. He was very quickly assistant to or temporary replacement for some of France's most famous chefs, both in France and New York. *(Continued on page 308)*

*From the top down, the reasons why New Yorkers are waiting a month for a table at Montrachet: Little Neck clam and saffron soup; Pennsylvania pigeon breast with New York State foie gras tucked into a leaf of Savoy cabbage, marjoram sauce, native garnishes of Oregon chanterelles, Long Island butter-and-sugar corn, beet salad, slender asparagus; glorious soufflés—one filled with red and yellow raspberries, the other with poached pear, chocolate, and hazelnut ganache—a corolle cupping dense vanilla ice cream, coulis of berries over all.*

CHRISTOPHER BAKER

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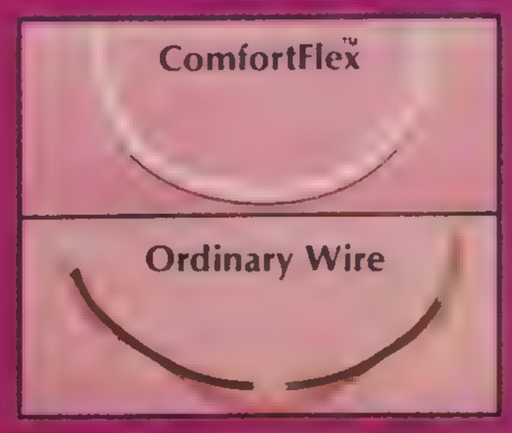


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*A roomful of genius: (near left) owner Drew Nieporent; to the left of him, chef David Bouley; and their rather eclectic cohorts—a photography major, a graduate of Rhode Island School of Design, a former French professor, and a moonlighting screenplay writer. A crazy salad that works just beautifully.*

## montrachet

*(Continued from page 306)*

When Montrachet's owner, Drew Nieporent, met him, he'd been hired by Roger Vergé (of France's three-star Moulin de Mougins) for San Francisco's Sutter 500. "I was on an eating tour of California," Nieporent says, "and changed my itinerary to include Sutter 500 because a friend said a friend of his—David—was working there. When I arrived, David said, 'We've prepared a small luncheon for you.' It was nine courses."

Drew Nieporent, who is also of French descent, grew up in New York City. His parents ate out a lot, in the best places, and were kind enough to take their son with them. He grew very fond of food, so fond that he ran home during high-school lunch hours to watch Graham Kerr, "The Galloping Gourmet." Eventually, he went to Cornell's School of Hotel Administration and summered working on cruise ships. "Not the Love Boat," he says, "but ships that tried to maintain Old World standards." After graduation, he worked in or managed several New York restaurants, eventually becoming the first non-Frenchman to be named captain at two chic, expensive, and serious restaurants—La Grenouille and Le Perigord. The knowledgeable with money to invest were always saying to him, "If you ever decide to do anything, let me know." The anything, decided upon after that nine-course lunch, was to open a restaurant with David Bouley. Bouley was glad to come back East. San Francisco was pleasant, he remembers, "but the professionals, the clientele weren't there. It was my last apprenticeship. I felt now I could make a stand."

Bouley and Nieporent are young, and Montrachet was financed on a shoestring. But they were not Mickey and Judy putting on a show. They had expert guidance and a lot of professional cohorts. The food world constituted the first customers of their smallish L-shaped room; the rest, after the *Times*' three stars, is history and a cacophony of ringing phones.

What Bouley has, aside from the requisite skills, is a sense of *mésure* that protects him from excess and, indeed, from vulgarity. The desserts in most of the New American restaurants, for instance, are essentially descendants of the banana split. That they feature neither ice cream nor bananas is irrelevant; the intent is to surfeit the customer with sweetness. But not at Montrachet. For "sinful... decadent...luxurious," those hallmarks of foodwriter's hype and cook's overkill, substitute "light...delicate...subtle." The same adjectives apply to the rest of Bouley's food. "Balance," he says, "is what I learned in Europe. One learns textures...one learns to respect the raw material."

When Bouley dines out, it is usually with other chefs, tasting being the culinary version of talking shop. Chefs are generous, or can be, he claims. "If a chef has a passion and meets someone else who has it, he's going to give him a lot. It's a hard job, it's not an eight-hour job, and they try to help you. Here, it's still evolving, everybody's still trying to make a statement. In France, they're trying to make a statement, too, but much more cooperatively."

*David Bouley is beyond fashion; so are some of his customers; and so is gastronomy*

David Bouley hasn't dined much with other chefs lately; he's been too busy in the kitchen at Montrachet. He's pleased that people like what he's doing; he's even more pleased when they understand why he's doing it. Told about a woman glimpsed many years ago at Paris's legendary Lapérouse, dining alone with a concentration that was close to palpable, he exclaims, "I love that kind of customer. A lady like that isn't alone. She's communicating with me."

Where, one wonders, will it all end? Will Americans, fickle as cats, drop food as quickly as they've picked up and dropped hairdressers, discos, and Abstract Expressionism? Probably. But a David Bouley is beyond fashion, so are some of his customers and so, above all, is gastronomy. "A science which nourishes man," Brillat-Savarin, that greatest of all gastronomes, wrote, "is worth at least as much as one which teaches them to kill each other." ▽

DUANE MICHALS


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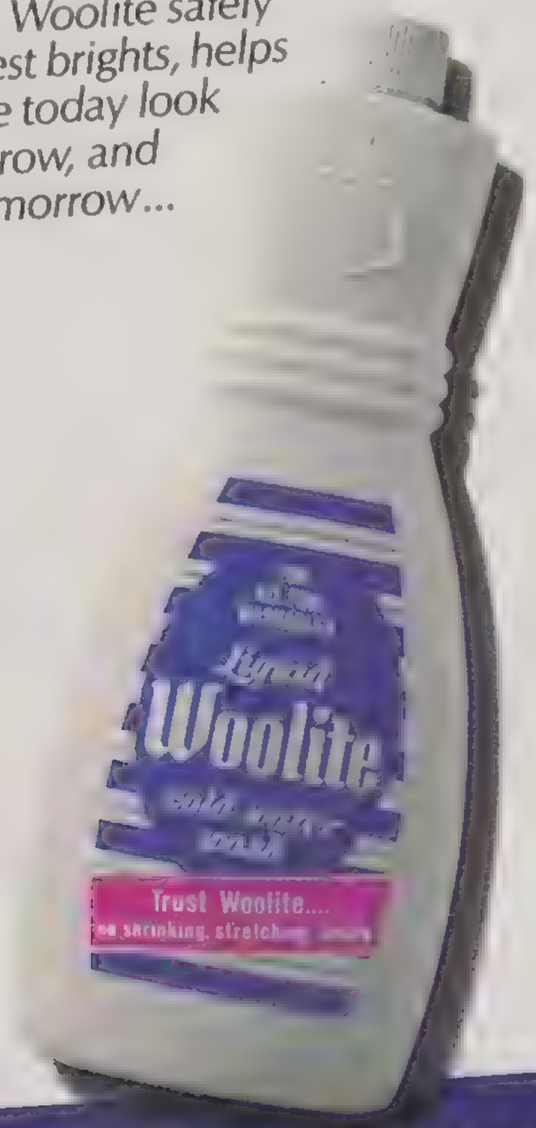


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# travel now

**Skiing from the Orient-Express... Sheraton takes on China...Concorde-ing down to Rio.** **By Richard Alleman**

Kuala Lumpur's British-built railroad station

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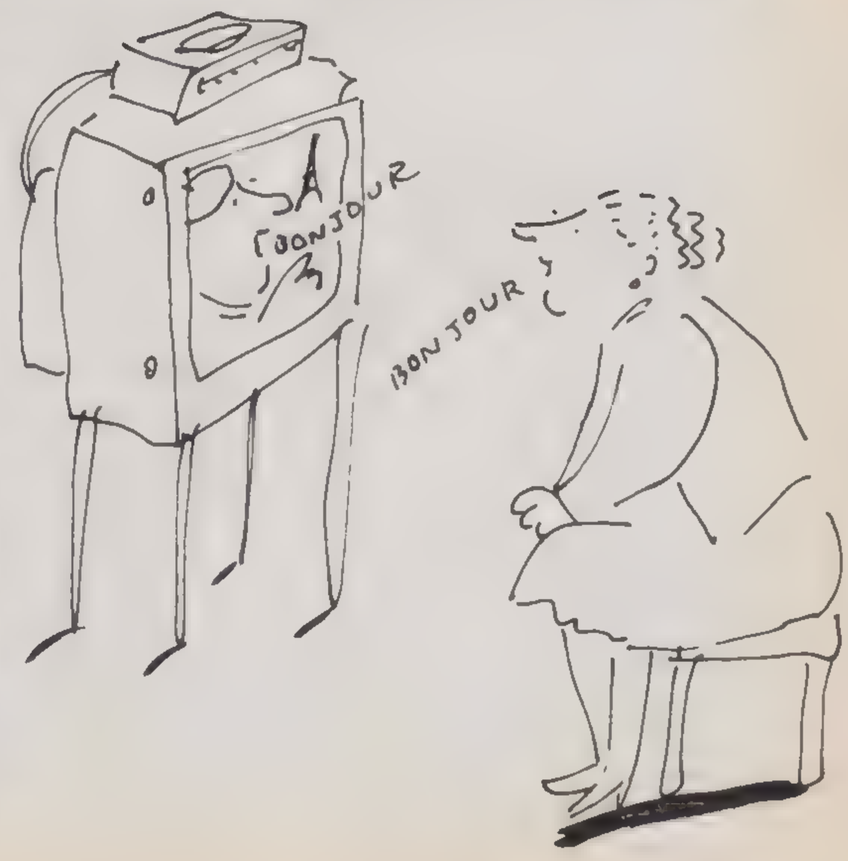


Top: L.A. MORSE; above: BRUNO BARBEY/MAGNUM; illustration, MERLE NACHT

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VO

*Ruin of Ranthambhor: ancient Hindu temple*

**travel** **On safari in India: At Ranthambhor, once a maharaja's private hunting ground, spotting tigers is the big game.** **By Schuyler Ingle**

My wife and I felt a bit on the shabby side taking up residence in the Maharani Suite at the Rambagh Palace Hotel in Jaipur. We had only two suitcases between us, and there was enough space in the dressing-room closets for the contents of several steamer trunks. Originally constructed in 1835 as a four-room pavilion for the Maharaja of Jaipur, the Rambagh gradually became a much larger and grander palace. The Maharani Suite was a vast four-room apartment done in an Art Deco style. The bedroom alone could encompass several oversized hotel rooms. The bathroom broadcast the surprising opulence that can be found in India: the white marble floor was warmed from underneath, mirrors covered two walls, an exercise bike stood idle to one side, and giant towels welcomed us out of a tub large enough for practicing the Dead Man's Float.

After weeks of traveling in India, the refuge offered by the Rambagh Palace came as a decided relief. In the days ahead, however, my wife and I would plunge even deeper into the fantasy of living a maharaja's life—at Ranthambhor National Park, a tiger preserve that had once been the private hunting ground of the Maharaja of Jaipur.

We arrived at Ranthambhor by private car from Jaipur, at best a grueling trip. When the 155-square-mile preserve of rolling hills, forests, fields, lakes, canyons, and savannahs of Ranthambhor had belonged to the Maharaja, twenty or so villages lay scattered about it. But after the tiger showed signs of extinction in the early 'sixties, the government of India eventually declared the lands a sanctuary and moved over one thousand adults, countless children, and twenty thousand head of cattle to new villages where the people were compensated with land, and modern homes complete with electricity.

They are now a prosperous group, pleased with their fortune; but in the early 1970s, old men clung to tree trunks weeping and begging to stay, and old women cursed Fateh Singh Rathore, the field director of the park, and all his generations. In the absence of the villagers, their grazing cattle, the incessant collecting of firewood, and the burning of the forest to create more farmland, the tiger has returned. And it was the tiger that my wife and I had come to see.

*"At Ranthambhor, we plunge even deeper into the fantasy of living a maharaja's life"*

There are no accommodations in the park itself, but during the season, from late October on into the insufferable heat of late spring and summer, there are guest houses open outside Ranthambhor. (While the food served at Jhoomar Baori Castle, where we stayed, was only adequate, the *(Continued on page 316)*

ERICA LENNARD

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## ranthambhor

*(Continued from page 314)*

rooms had a rustic charm and were comfortable and clean.) It is then a twenty-minute drive from the guest houses, through a tree-shrouded canyon, to the park, each kilometer taking you farther and farther from any sense of population.

The Jeep and driver that ferry you back and forth also take you along the rough dirt roads of the sanctuary in search of cats and game. Binoculars are of obvious value. The forty tigers of Ranthambhor, increased from the thirteen counted in the early 1960s, are now joined by forty or so panthers, by herds of chital (spotted deer), by sambar (large Asian deer) and nilgai (small antelope), by jackals, wild boar, black-faced langurs (monkeys), by hundreds of species of birds: ducks, parrots, peacocks, hawks, owls, crows, and chilling serpent eagles floating in the thermal air currents. The log floating in the lake is likely to be a crocodile.

Tigers are normally easy to spot and so uninterested in people peering at them from Jeeps that they don't bother to run away. We happened to have arrived at Ranthambhor at a time when work crews repairing damaged roads had disturbed the tigers' world and their patterns of movement. Mr. Singh didn't hold out excessive hope for a sighting.

The morning air was crisp when we set out with Mr. Singh and his driver—but gradually warmed over the two hours we spent driving the back roads and trails of the park. From time to time, Mr. Singh would stop the Jeep and peer down into the dust to determine from the tracks how big a tiger or panther or sloth bear might be, and in what direction it might be moving. The first sight of tiger tracks had a primal thrill to it, a sensation that jumped in the gut and radiated right up the spine: cat tracks the size of dinner plates. We saw a mongoose scurry across the road. We saw delicate chital and sambar as big as elk. We saw flocks of peacocks strutting across the grasslands. We saw a countryside made mysterious by vine-covered ruins of ancient stone temples and monuments half-hidden in trees and undergrowth. But we saw no tigers.

When we drove up on several local men repairing the monsoon-ruined road with broken rock, Mr. Singh stopped to ask what, if anything, they had seen. One man wearing a brightly colored scrap of cloth for a turban was very animated, seemingly well informed, and our guide questioned him closely. Mr. Singh started chuckling as we drove away. "That man," he told us, "is not exactly crazy, but is like a child really. I asked him if he had seen any tigers, and he told me that just last night he had been down by the lake having his dinner when a tiger walked up beside him for a drink of water. I asked him what he did, and he said he gave the tiger some of his dinner. I asked him what the tiger did then, and he said the tiger roared. I asked him why the tiger roared, and the man said, 'Because the tiger was so happy.'"

Except for two hours in the morning and two hours in the early evening, the park is closed. We spent a large part of the day lounging at the Jogi Mahal on the lake shores of Padam Talao. Jogi Mahal, once the small hunting lodge of the Maharaja of Jaipur, is now the daytime guest house at the park, a place for lunch and rest. There are a half-dozen rooms with bathrooms, and the entire front

ERICA LENNARD

*Pilgrim's progress: a woman entering Ranthambhor fort to visit Ganesh temple inside*

FROM THE ROUSE COMPANY

At the midpoint of Miami's Bayfront Park System, between Biscayne Boulevard and the bay, Bayside will include more than 200 shops, restaurants, eating places and entertainment in two light, airy pavilions defining a lively market square focused on the water and adjacent marina. Opening early 1987.

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STAN WAYMAN, LIFE Magazine © Time Inc

*Beauty of the beast: Ranthambhor tiger*

side of the building is a verandah. The Mogul-inspired design, reconstructed from ruins, has been maintained: the terra-cotta color, the domed portico, the arched and scalloped doorways. Behind the Jogi Mahal is what is said to be one of the largest banyan trees in all of India. And above that, looming down from a sheer escarpment, are the ruins of an ancient fort.

My wife and I followed the steep flagstone path up to the ruins of the Ranthambhor fortress and wandered among the buildings with some pilgrims who had come by bus to visit the Ganesh temple, older than memory. And then, as the day edged close to twilight, we were again able to return to the roads of the park, driving along, this time without the company of Mr. Singh, at a cautious quiet pace, straining to hear and to see, straining against the tension of expectancy.

As the light faded, it seemed as though we would be denied the sight of a tiger, that we would have to be satisfied with the remarkable pleasure of having slipped off for a time into a quiet, serene, and little-known pocket of India. And then our driver heard the call of a chital, a sharp bark or cough, signaling danger to the herd. A tiger was nearby.

The driver raced down the road, turned a bend, and we spotted Mr. Singh sitting in the back of his Jeep, his hands folded in his lap, his spine as straight as a rifle barrel. His driver motioned to us to pull close. There, rolling in the grass just twenty feet away, was a female tiger. She had given up on her hunt for the time being. She would wait for us to leave. When she stood, I stood with her, compelled to my feet in the back of the Jeep by an animal the size of a small station wagon. The males, I am told, are even bigger. She looked at us, then lazily ambled off into the forest. Mr. Singh turned our way, and his smile, as fast-breaking as lightning, cut through the quiet Ranthambhor twilight. ▽

### Tiger Treks

The tiger preserve of Ranthambhor National Park is in Rajasthan—land of the Rajas—a vast state in the northwest corner of India. For those wishing to visit Ranthambhor on their own, several tour operators will design individual trips that include the preserve—along with the Jain temples, bazaars, forts, and museums of Rajasthan's leading cities. Brochures and advice are available from the three U.S. bureaus of the India Government Tourist Office. New York: (212) 586-4901; Chicago: (312) 236-6899; Los Angeles: (213) 380-8855.

For those who prefer group travel in India, Special Expeditions includes three days at Ranthambhor—staying at the Maharaja of Jaipur's hunting lodge nearby—as part of its deluxe 1986 tours of Rajasthan. These eight-city, twenty-day adventures begin/end in Delhi, also promise nights of fantasy aboard the Maharaja of Jodhpur's private train as well as at legendary palace hotels: the Rambagh in Jaipur, the Shiv Nivas in Udaipur, the Ajit Bhavan in Jodhpur. Departures for 1986 are January through March, and September through December. The cost runs $3240 per person, double occupancy, excluding overseas air fare. Contact Special Expeditions in New York City at (212) 765-7740; (800) 762-0003 elsewhere in the U.S. —CYNTHIA PENNEY

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# travel

**Pleasures of Paraty. A three-hour drive from Rio, this tiny Colonial town may be Brazil's best-kept secret.**

**By Richard Alleman**

Few Americans have heard of Paraty. In fact, it took me four trips to Brazil before I discovered it. Lying on the Atlantic three hours southwest of Rio, Paraty (pronounced Par-a-chee) is a tiny, beautifully restored Colonial town that in the eighteenth and nineteenth centuries was one of Brazil's most important ports. It was from Paraty that much of the gold from the inland state of Minas Gerais was shipped back to Portugal. But when the gold ran out in the mid-1800s, Paraty started to lose its luster; and when a new road was built between São Paulo to the south and Rio to the north—a road that bypassed Paraty—the town faded into near obscurity.

Which is why the place is so wonderful today. Rediscovered in the 1930s, Paraty formed a complete, if overgrown and crumbling, Portuguese Colonial city, totally untouched by progress, renovation, bulldozers, the twentieth century. Realizing that Paraty was a rare archaeological and architectural find, some enlightened minister in the Brazilian government declared the town a historic monument, and its restoration was begun.

Part of the pleasure of Paraty has to do with getting there. For me, this meant driving down the coast from Rio with Brazilian friends. Just outside the city, the chic suburbs of São Conrado and Barra edge shimmering white beaches as beautiful as those of Copacabana and Ipanema back in town. This is the "New Rio," where surfers, dune buggies, and ersatz MG convertibles (Volkswagen Beetles in fiberglass disguises) are integral parts of the landscape and where bright-colored hang-gliders hover in blue skies. Trailers parked by the road sell beer and snacks, radios blare samba and pop-rock: this is Brazil in a Pacific Coast Highway frame of mind.

And then things start to change. A series of weird tunnels shaped like Gothic arches. . . a strip of tacky "motels" that advertise "hydro-massagem" and specialize in *very* short stays. . . the poor Third World town of Santa Cruz. . . finally, the South America of coffee commercials—miles and miles of lush, green, unspoiled, and incredibly beautiful hillsides—that seem to plunge right down into the vast blue ocean.

We stop for lunch at Angra dos Reis, where my friends have friends. A huge bay crowded with islands of all shapes and sizes, Angra is one of Brazil's most fashionable getaways for the rich of Rio, many of whom, like superstar plastic surgeon Ivo Pitanguy, own whole islands. To really appreciate the beauty and incredible seclusion of Angra dos Reis, a boat is a must. My friends' friends have one —and after lunch, we go for a quick sail around the bay: a sort of Beverly Hills house tour via water.

The islands of Angra are ravishing up close. Some are extravagantly landscaped, with clipped golf-green-like lawns, perfectly placed palms and plants; others have jungly South Seas beaches and thickly forested interiors. Of the houses that are visible, most are variations on classic Portuguese Colonial architectural themes: white stucco walls, gently sloping tiled roofs, pastel doors and window frames. A few are more exotic: from a cluster of interconnecting pagodas to a massive stone fortress surrounded by tropical plants. Throughout our little cruise, I am struck by the bustle and extraordinary beauty of the bay: the glamorous boats, the masses of islands, the great mountains in all directions.

Paraty is another hour's drive southwest of Angra. It is late afternoon by the time we arrive, and the first surprise is that we cannot bring our car into the town, its narrow cobblestone streets reserved for bicycles, donkey carts, and pedestrians. "*Que maravilha!*" exclaim my Brazilian friends, who've never

FROM THE ROUSE COMPANY

Restoration of the city's original seaport continues with the Summer, 1985 opening of a new pavilion on Pier 17 in the East River. Selected opportunities exist to join such establishments as Abercrombie & Fitch, Caswell-Massey, Brookstone, Roebling's, Ann Taylor, Laura Ashley, Banana Republic and others who are already familiar names in the Seaport.

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been here either, after we've parked the car and entered the magical time warp of Paraty. Every block is a dream of whitewashed houses, baroque churches and chapels. Beyond the thrill of seeing so many Colonial buildings in one compact space, the town enchants us with small details: the bluebird designs on the tiles of one roof, the intricate arabesques of window frames, the intense dark colors of doorways, the ingenious way that the stone blocks edging the bottom of a building become part of the street itself. Paraty's streets, by the way, were engineered so that the tides once washed them automatically; they were also angled in such a way that pirates could not see all the way to the end of any street they were planning to ransack.

Behind the bright white walls of Paraty lie cool flower-filled patios and courtyards. One of the town's prettiest interiors is the garden of the Pousada Pardieiro, a twenty-two-room inn owned by Brazilian actor Paulo Autran. At the end of a cobbled lane, Autran's enclave is a little world in itself—with a swimming pool, hammocks, park benches, a restaurant, a library, and exotic birds both in and out of cages. Guest rooms here have stone floors, Colonial armoires, Brazilian prints, minibars. Equally cozy and attractive is the nearby Coxixo Hotel, with twenty-four apartments clustered around gardens, pool, a thatched-roof bar and dining room. This *pousada* is also owned by a member of the Brazilian theatrical establishment—actress Maria della Costa. Paraty, it turns out, is very popular with artists, writers, and showbiz people.

*Backed by lush mountains and edging the Atlantic, the port of Paraty is one of the world's most important surviving examples of Colonial architecture.*

The lures of the Pousada do Ouro are a large pool, rooms with beamed ceilings and polished plank floors, as well as a boat that takes guests to remote bays and beaches. (Paraty's beach has brown sand and is the town's one disappointment.) Another pleasant place to stay is the Pousada Dom João, where rooms are named after Brazilian literary heroines: Gabriela, Iracema, Tereza Batista. While none of Paraty's inns is wildly luxurious, they are all spotless, delightfully simple—the way hotels can be in the Greek Islands. They are also extremely *(Continued on page 321)*

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## paraty

*(Continued from page 319)*

inexpensive: most average well under $40 a night for two persons with breakfast.

My original plan was to spend the late afternoon and early evening in Paraty, have dinner, and return to Rio that same night with my friends. But after a few hours in the town, I am not so sure. And after a wonderful meal of fresh fish and local wine at the Restaurante do Hiltinho across the street from an eighteenth-century baroque church, I walk with my friends to the grocery store that doubles as bus station and check the schedule. There's an express bus back to Rio the next afternoon—and there's also a room at the Pousada Dom João. I book both bus and room and say goodbye to my friends, who must return to Rio.

It is dark now, and Paraty seems eerie and slightly sinister as I walk alone along its carless cobbled streets. I welcome my small room, where in an alcove open to sky and breezes, a lone tree grows literally next to my bed. I fall asleep quickly, wake up to the sounds of roosters and donkeys, the squawkings and squeakings of tropical birds. An early-morning swim—and then a massive Brazilian breakfast on the hotel's terrace: fresh orange juice, ham, eggs, and various cheeses, including a local *chèvre*; slices of papaya, melon, pineapple; apple yogurt; rolls and jam; coffee with hot milk. As I drink my second cup of coffee, I watch a parrot flying free around the garden and I feel perfectly pleased to be right here right now. I am also faced with a dilemma: should I write about this enchanting little spot—or should it be my secret? ▽

PEDRO HENRIQUE

*A peek at Paraty: a bright white street of Portuguese Colonial windows and doorways*

### Connecting with Rio/Paraty

To get to Paraty, one must first get to Rio; and this year, a number of excellent package deals make the city surprisingly accessible—and affordable. Among the best bets: Melia International's one-week holidays that provide round-trip flights between New York and Rio on Pan Am, hotel for six nights, huge Brazilian breakfasts daily, gala barbecue dinner, nightclub, airport transfers, sightseeing, and *more* for under $1200 per person sharing a double room at any of these deluxe hotels: the Sheraton, Rio Othon, Meridien, or the glamorous Rio Palace. This same package is also available from Los Angeles for about $100 more per person—and from Miami for about $100 less. Departures are year round—with prices somewhat higher at Christmas/New Years and at Carnival.

While Paraty can be visited in a day, the town is more satisfying if seen on an overnight excursion from Rio. To do this, have the concierge at your hotel (no need to check out) arrange for a rental car and a reservation at one of Paraty's *pousadas*. The Pousada do Ouro's phone number in Paraty is 71-1378 or 71-1311; Hotel Coxixo: 71-1568; Pousada Pardieiro: 71-1370 or 71-1139. The Pousada Dom João has an office in Rio (phone: 267-7375) as well as its own bus service between Rio and Paraty, a nice alternative for those not wishing to make the drive on their own.

# travel

**The Norfolk: Nairobi's oldest hotel preserves the romance of Kenya past.**

**By Edward Zuckerman**

*In downtown Nairobi: a marvelous mosque*

BERNARD G. SILBERSTEIN/FPG

It's been some years since a well-known hunter excused himself from the bar at Nairobi's Norfolk Hotel and returned to his drink a few minutes later with the explanation, "I've just shot a hippo at the Ainsworth Bridge." Hippos and lions no longer roam through the Norfolk's front yard, but the old hotel, Nairobi's first, still maintains the air of African days gone by.

Nairobi today is a busy modern city, full of civilized amenities and high-rise hotels for Western travelers. There is a brisk traffic in tourist groups coming and going from camera safaris in Kenya's spectacular wildlife parks. Most groups arrive in the country exhausted (many trips begin with an overnight flight to Europe, a day-long layover, and then a second overnight flight to Kenya), yet pause only briefly before climbing into minibuses and heading for the bush. A wiser prescription is to settle into Nairobi for a day or two, observe the fascinating rough edges of a Third World metropolis, go shopping (cotton safari clothes are widely available, well made, and cheap), and perhaps go dancing (try the Carnivore restaurant on a weekend night). Or simply relax—at the Norfolk.

Just a few minutes' walk from the bustling city center, one passes beneath the portico of the Norfolk's mock-Tudor entrance and finds a quieter world. The hotel's 120 rooms—modern, spacious, and airy—are ranged just two stories high around an immaculately tended courtyard where bougainvillaea and hibiscus bloom and iridescent birds sing in two


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large aviaries. It is a pleasure simply to sit on one's balcony and look and listen.

Nairobi is an international center with a variety of good restaurants, including Italian and Chinese. But one needn't leave the Norfolk to dine well. Its Lord Delamere Restaurant offers spectacular buffet lunches (featuring Kenyan specialties such as spicy lamb and chicken stews on Wednesday, seafood on Friday). The Ibis Grill serves good beef and fowl and excellent seafood as well (try the Lobster Lucullus, baked with herbs and garlic) and features the jazz piano of John Karuma, who taught himself to play after being exposed to Western music in a Salvation Army chorus group in the town of Meru.

For a simpler meal, and a taste of the Kenyan past, try curry and beer beneath the black wooden beams of the Lord Delamere Terrace, which, with the adjacent bar, has been a meeting place for locals and foreign travelers for generations. It was from this spot that Teddy Roosevelt embarked on safari, in 1909, accompanied by five hundred African porters carrying collapsible baths and cases of Champagne. It was here that British Colonial settlers met to found Nairobi's first fire department and the Automobile Association of East Africa, and, on one occasion, to plot a never-realized settlers' revolt. It was here, a few days before I arrived, that the vice president of Kenya dropped in for lunch. On my second day at the hotel, I ran into someone I knew, an editor from Chicago. It is that kind of place.

EDWARD ZUCKERMAN

*Overlooking tropical flowers and African birds: the Norfolk Hotel's Ibis Grill*

Ever since it was founded in 1904, the Norfolk has been the premier place to stay in Nairobi. At a time when the capital was a raw frontier town, only recently established by crews building a railway from the Indian Ocean to Uganda, the Norfolk advertised that its staff included a "French chef, late of the Waldorf-Astoria." Throughout the subsequent Colonial era, the behavior of the Norfolk's clientele was often exuberant; during the celebrations accompanying Nairobi's semiannual horseracing weeks, Elspeth Huxley reported, "It was nothing to have an Italian baron or an Austrian count thrown through the window onto your bed in the middle of the night." But the Norfolk attracted the highest social classes, local and foreign, and became known as "the House of Lords."

"These days there aren't so many lords," hotel executive Nick Rabb told me, "so we're trying to cater to tourists and businessmen while keeping things on a personal level." Rabb is a third-generation Norfolker. His grandfather, *(Continued on page 324)*


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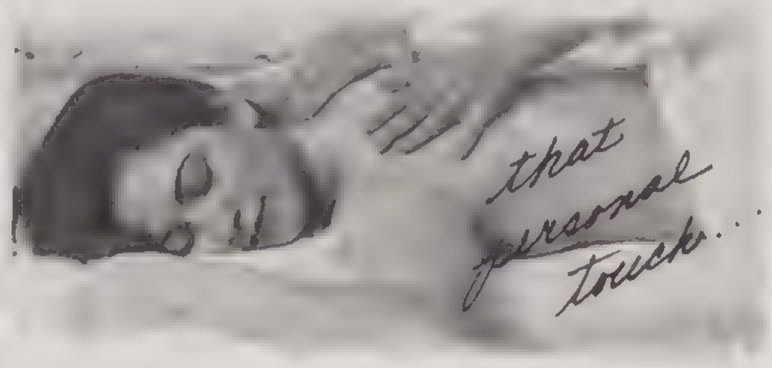
*K. Peterson, Glen Ridge, NJ*

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## nairobi's norfolk hotel

*(Continued from page 323)*

Abraham Block, came to Kenya from South Africa at the turn of the century upon hearing of a proposal to create a Jewish homeland in Uganda. The scheme never developed, but Block stayed on and ended up buying the Norfolk in 1927. His family has owned it ever since. "We aim to provide better service than the newer hotels and more personal attention," says E. R. "Tubby" Block, Abraham's son. "We achieve it through constant supervision, and a lot of nagging."

For at least one American guest, the Norfolk's attentiveness was worth a great deal. Bill Campbell, an American photojournalist, was a frequent guest at the Norfolk a couple of years ago when he met Maryanne Vollers, an American writer newly arrived in Nairobi. He made a date with Maryanne for the following evening and told her to call the Norfolk to make sure he was back from a planned day trip to Lake Turkana. When Maryanne called, Bill was still out, but the hotel staff, rooting for romance, urged her to keep trying. When Bill returned late that night, he wasn't simply told that Maryanne had called; he got a message saying, "Miss Maryanne called. Told her you'd be back any time, any minute, any day. Call her!"

"This is on a continent where it's often amazing to get any message at all," Bill points out. "I was booked on a flight to Johannesburg the next day. If the message hadn't been put the way it was, I might not have called Maryanne before I left." But he did, and he and Maryanne are married now. They are planning on framing the message.

There are some things over which even the best-run hotel has no control, however, and the Norfolk has had a few rocky moments in recent years. On New Year's Eve, 1980, a terrorist bomb exploded there, killing fifteen employees and guests. The hotel reopened just five days later and proceeded to launch a major renovation of bomb-damaged areas and of the rest of the hotel as well. More recently, the Norfolk weathered an abortive 1982 coup attempt that was centered on the Voice of Kenya radio station across the street. Norfolk guests, traditionally a zany lot, gathered on the terrace to drink and to cheer on attacks by loyalist forces against the rebels at the radio station; the guests finally had to be locked inside the hotel for their own safety.

Kenya has been stable since the coup attempt. Business at the Norfolk has been excellent, and another round of renovation has begun. Meanwhile, on the Lord Delamare Terrace, every Friday night, local residents of English ancestry stop by the bar. "It's still the place where up-country farmers go when they're in Nairobi," says Flora Jensen, a resident of Mombasa who was conceived in the Norfolk. "Of course, in the old days they used to come with their pistols and shoot all the bottles in the bar. Now they just get loud and sing dirty songs. But I stop by whenever I'm in town. I'm guaranteed to find someone I know." ▽

# Making The Connection.

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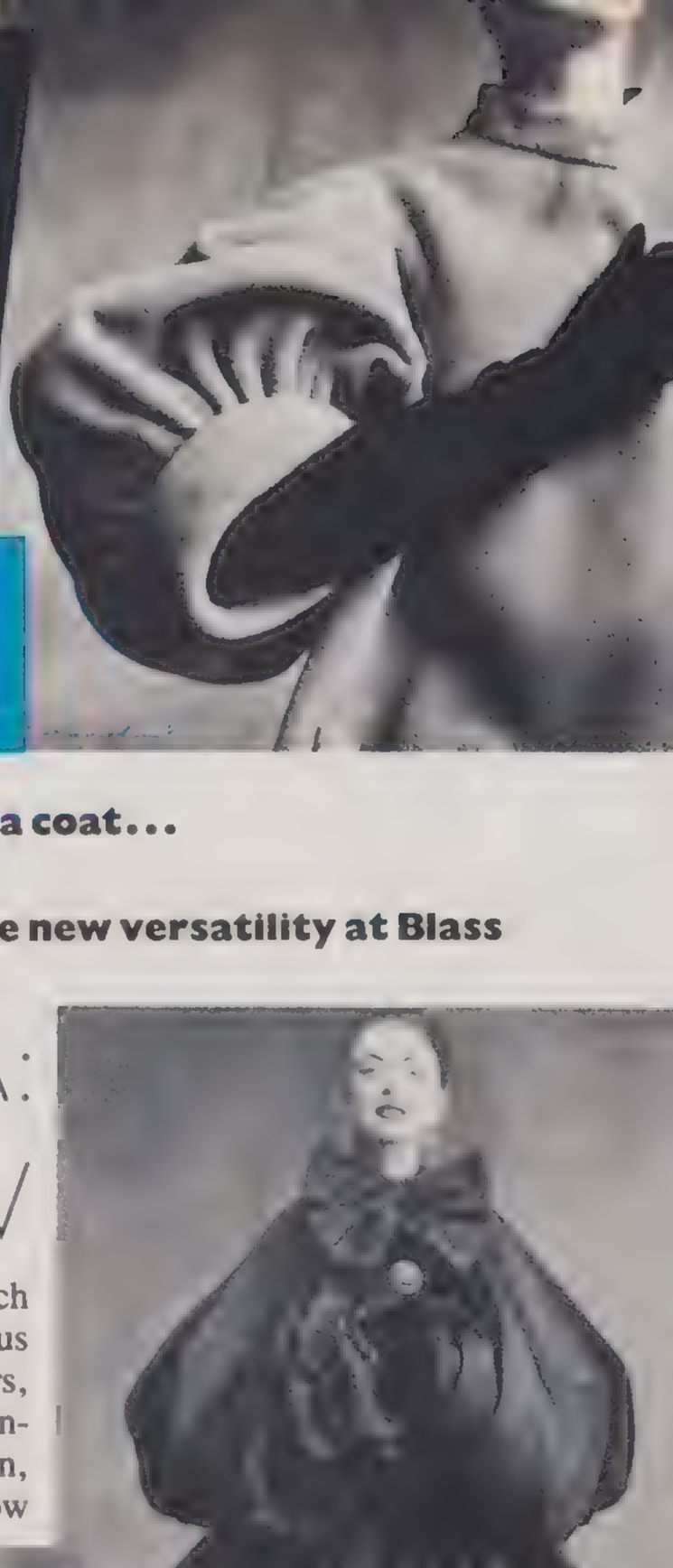
# VIEW

BY ANDRÉ LEON TALLEY



**Paris evenings: excitement that starts with a coat...**

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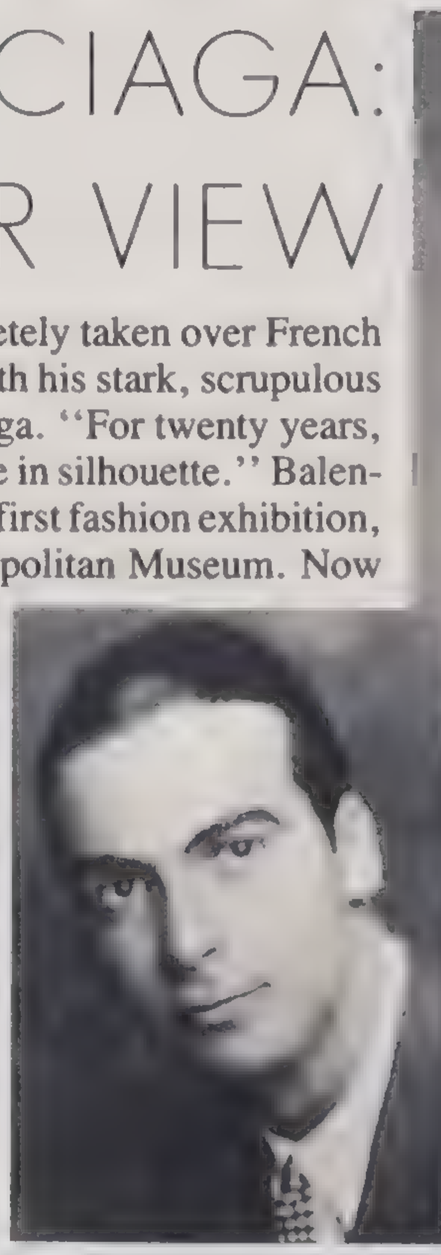
## BALENCIAGA: ANOTHER VIEW

"No one has ever entered Paris and completely taken over French dressmaking as this strong Spaniard did, with his stark, scrupulous shapes," says Diana Vreeland, of Balenciaga. "For twenty years, he was the prophet of nearly every major change in silhouette." Balenciaga (1895–1972) was the subject of Vreeland's first fashion exhibition, in 1973, for the Costume Institute of The Metropolitan Museum. Now (through January), another exhibit, "Hommage à Balenciaga" is at The Musée Historique des Tissus, Lyon, France. It spans Balenciaga's entire career—and includes thirty turnouts and eleven hats donated by Hubert de Givenchy, longtime disciple and friend. "Balenciaga gave an incomparable architecture to his models," says Givenchy. "He was capable of creating the most beautiful coats as well as dresses so subtle and fluid they gave the impression of having been born rather than made by human hands."

Balenciaga, *near right* (in 1927, ten years before he opened his Paris house), often displayed a delicious wit. Famous examples: organza evening bloomers from 1967, *left*; overblown sleeves, *above*, and balloon-shaped silhouette, *far right*, from 1950.



# *Ariane to the movies*

a top model, after six years, Ariane Koizumi has been a success because of her strong personal style, her individuality. Now—in her first film role in Michael Cimino's *Year of the Dragon*—she projects that individual style on the screen. "It took two days of fittings—with over one hundred different looks—working with the costume designer, Marietta Ciriello, and Michael Cimino," says Ariane. The result: eleven outfits culled from the collections of Zoran, Armani, and Claude Montana, among others. Her favorite was an all-black cashmere sweater and skirt with a hooded poplin coat from Zoran. "I always feel comfortable and strong in black," she says.

*Here*: Ariane in a black Chanel jacket from this fall's ready-to-wear collection, worn with her own cut-off black Levi's. "By day, I would wear this to a fashion show or luncheon. At night—with heels—I would wear it to any party in town that wasn't formal." Another favorite for night: a black gabardine jacket and pants from Stephen Sprouse.

*("View" continued on page 330)*

ANTONIO, E.J. CAMP, ROGER VIOLLET. Hair by Hamid, makeup by Kevyn Aucoin

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# VIEW

*Top: Carmen in Holder's silk "Carmen" dress with train. Top right: Boscoe's portrait of Carmen; above, Holder's gold gauze culottes and cocoon coat for nights at Mr. Chow. Right: Son Léo, and Carmen—in her favorite tricorne hat—with mink-edged turtleneck by Isabel Canovas, Stephen Marks coat, tweed skirt.*

## *show-stopping style*

Carmen de Lavallade projects a sure, strong style—reflected in her professional "look" as a dancer, as well as in the bold, unorthodox clothes she chooses for her personal life.

At fifteen, Carmen danced in *Salome* with the Lester Horton Dance Company, L.A.. Later, at Yale University, she taught "Movement to Actors" (one of her students was Meryl Streep). In her life now: busy days of dance auditions, other dance and TV projects (next year, co-chairing the annual International Dance Competition in Jackson, MS), evenings out on the town—dressed in her own dramatic style. "I can easily wear proportions that would be overwhelming on others," she says. "But, my style is still classic."

When Carmen goes out at night, it's always in designs created for her by her husband, Geoffrey Holder, Tony Award-winning director and costume designer. She never has to worry about meeting a carbon copy at the opera or other gala event. "Carmen can dress 'larger than life,' but her style is to wear the drama innocently," says Holder, whose current project is directing and costume designing for *Phantom of the Opera*, opening on Broadway next year. "As for designing her clothes, that's part of my heritage, a dynastic thing; husbands dressing the wives. My daddy—the most macho man—bought my mother's clothes. My elder brother, Boscoe, does it for his wife."

Carmen says her dramatic style was inspired by "two fabulous teachers": Josephine Baker—and the late Pauline de Rothschild, who liked to wear knee-high Saint Laurent crocodile boots with suede tunics. "Pauline came to rehearsals in New York when her friend John Butler was choreographing," says Carmen. "She wore these wonderfully dramatic coats from Balenciaga in a totally relaxed way.

"I find I'm not mad for shoes, but I always buy them thinking they must go with everything. I do love gloves and hats. A favorite is the tricorne style—like those hats worn by women in Longhi paintings. I wear mine with a turtleneck, a tweed skirt and coat to go from day to a concert. It's the ideal go-between uniform."

Daytime supplements to her Holder designs may include Agnes B. smocked jackets—with large leg-o'mutton sleeves—and classic ivory flannel YSL Rive Gauche trousers. When traveling for performances, Carmen often finds clothes in out-of-the-way places. On a tour to the South of France she discovered a silk blazer printed with cabbage roses—which she wears with black trousers to the theater.

Jewelry is an important part of Carmen's style. She wears elaborate oversized circles—of mahogany, silver, or beaten copper—stacked up, African-style, on her throat and wrists. "We collect jewels—especially ethnic antiques—to build up drama." Carmen keeps them in her dressing room in special architect's filing cabinets mounted on wheels.

*("View" continued on page 334)*

JONATHAN BECKER/BOSCOE HOLDER Makeup by Joe McDevitt

# OPIUM.

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Shown: Bomber jacket and capri jeans in prewashed 100% cotton denim by Fine Sport of Boston. Jacket, 4-14, $72. Jeans, 4-16, $32.

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# VIEW

## easy does it

**Each resort season, Bill Blass solves the problem of effortless weekend travel—with style. This year is no exception: his new resort collection is dressier in mood, yet built on a simplicity of line and silhouette that works well by day, by night.**

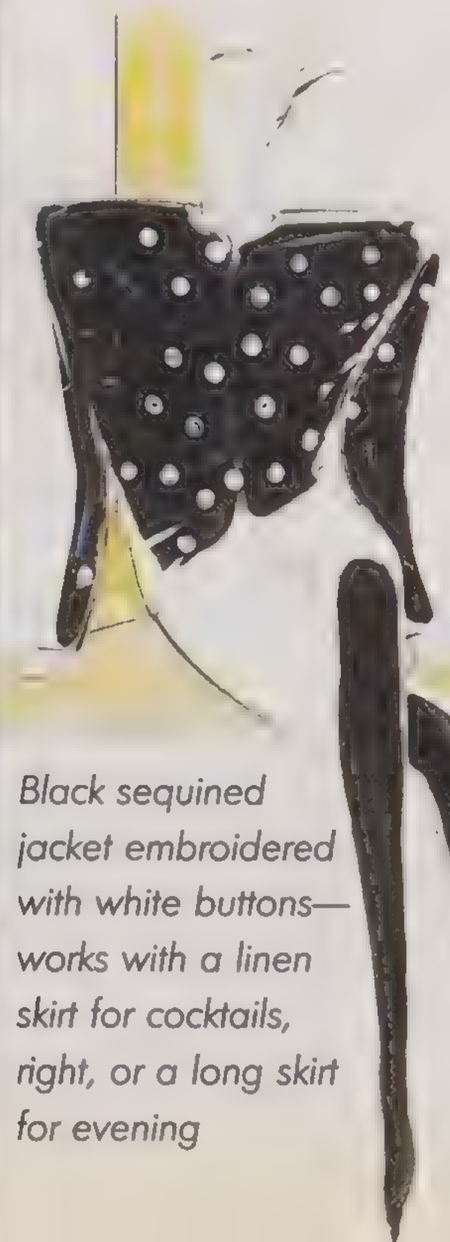
**"One should always prepare for the unexpected eventualities that pop up on a schedule, with dressing that combines style, versatility, and ease," says Blass. A daytime red linen skirt, say, works at night too—with a black sequined jacket embroidered with white buttons. Red, white, and blue linen jackets with contrasting skirts are easy to travel in, and are perfect for informal luncheons or for drinks-and-dinner. Red is a signature Blass color—at night, year 'round. "Red, in a room of men in black tuxedos, is something that makes a woman stand out," he says.**

**This year, Blass showed everything for resort—day or night—with classic pearl necklaces, pearl and diamond earrings. "I've removed all the jazz and razzmatazz. These clothes reflect a certain all-American woman. Ideally, the clothes are for resorts such as Palm Beach or Santa Barbara. But they work in big hot-weather cities, too."**

*("View" continued on page 342)*

*Blass's navy linen jacket and white skirt for easy dressing; with matching skirt or trousers, it is a more "dressed" suit*

*Blass, above, en route to a "trunk show" with his collection. Left: His knockout, high-impact red linen dress with a bare crisscross back —for resort travel, lunch or late-day dressing. What goes over Blass short dresses, long dresses, skirts— his jackets, known for their built-in versatility*



*Black sequined jacket embroidered with white buttons— works with a linen skirt for cocktails, right, or a long skirt for evening*

KATHY TODD, JOHN STEMBER

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Let's step out, let's step out
Let's go somewhere and dance
Let's run wild, let's be fools,
Let's go crazy and break the rules
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"C'mon, let's step out."

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I LIKE PRETTY THINGS

1

2

3

4

5

I'd wear, on a dare,
A diamond brooch most anywhere.

6

7

I find full of charm
A row of bracelets on each arm.

8

9

10

11

12

13

14

I like pretty things,
As, for example, sparkling rings.

15

16

But before I say yes to you,
I've one little weakness to confess to you.

1. $10,000
2. $9,800.
3. $14,000.
4. $13,866.
5. $5,400.
6. $4,325.
7. $4,950.
8. $1,999.
9. $7,500.
10. $14,600.
11. $5,700.
12. $4,500.
13. $9,000.
14. $5,000.
15. $2,100.
16. $3,999.
17. $6,000.
18. $7,900.
19. $4,000.
20. $8,000.
21. $3,400.
22. $2,176.
23. $10,000.
24. $8,900.

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From night till morning we will sing
love's tune.
But I'll take you shopping ev'ry afternoon,
'Cause I like pretty things.

SIMPLY ELEGANT DIAMONDS.

# THE MAN'S DIAMOND.
## After all, he's the tops.

De Beers

I don't like men who take you off
And give you talks on their game of golf.
You don't know how to play golf,
That's why I love you.

I don't like girls who make a date
But when they keep it they're three
hours late.
You're only half an hour late,
That's why I love you.

I don't like girls who talk with glee
Of other men when they're out with me.
You only talk about me,
That's why I love you.

## THAT'S WHY I LOVE YOU

I don't like men of great renown
Who tell you how much they made
downtown,
You lost a fortune downtown,
That's why I love you.

25. $840.
26. $3,200.
27. $900.
28. $4,500.
29. $800.
All prices may vary.

4C, YOUR GUIDE TO DIAMOND QUALITY AND VALUE.
CONSULT YOUR JEWELER FOR MORE INFORMATION. HE'LL HELP YOU
CHOOSE A DIAMOND AS VALUABLE AS THE LOVE YOU SHARE.

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SIMPLY ELEGANT DIAMONDS.
A diamond is forever.

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Location: Grand Bay Hotel-Photo Giovanni

LIANCARLO

*"I have another idea! You tell them to go to hell, nicely of course, and we'll go to Terrace Five! Just the two of us, and that adorable little restaurant in the Trump Tower Atrium! For dessert, we'll stroll through the Atrium and window shop! I'll take the aquamarine at Asprey, that yummy golden sable at Giorgios Pappas and anything alligator from Stefan Mann, and then we'll think about a little something for you! And don't say, 'Something in a tart, perhaps?'!!!"*

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"...something in a tart, perhaps?"

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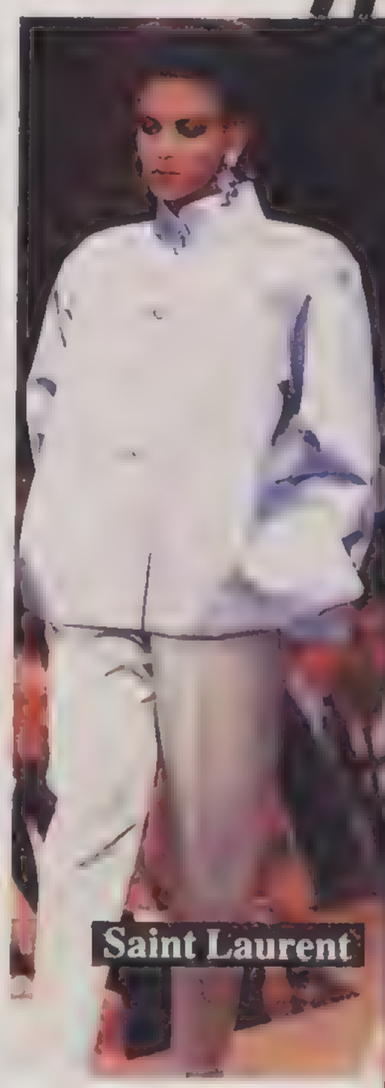
**RANDOM HOUSE**


# VIEW

## COAT DRAMA

They were prominent in the fall New York collections: dramatic evening cover-ups, both long and short. Bill Blass showed sharp redingotes in double-faced wool—over pants. At Geoffrey Beene, sweeping unlined long coats teamed with his wool-jersey halter dresses. And at Jackie Rogers, long coats in fleecy alpaca paired up with matching-color wool-jersey dresses.

Now, luxurious-textured evening coats are a striking feature of the Paris couture collections: coats for big-time dinner and gala evening dressing. At Patou, Christian Lacroix, *top*, showed a moiré trench—over panne velvet shorts, a lace T-shirt. It can also be worn buttoned and belted on its own as a coatdress. According to Lacroix, "More and more, the Paris Opera is the scene of entertaining and events in Paris; dramatic 'opera' coats are ideal. And women are asking for them more and more. But, checking these kinds of coats is out of the question!" Said Emanuel Ungaro of his hot-pink moiré coat: "It's a new kind of cover-up—perhaps to replace the oversized shawl. It has the comfort and drama of a kimono." Another option: Ungaro's bright-yellow and black silk "cocoon." *("View" continued on page 346)*




CHRISTIAN LACROIX, CLAUS OHM

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**Levi's Super** Straight jeans are cut for a snug fit that flatters every part of your figure. (A small white patch neatly indicates just one of those parts.) But please note, no matter what fit you favor, you'll find it in great-fitting Levi's jeans.

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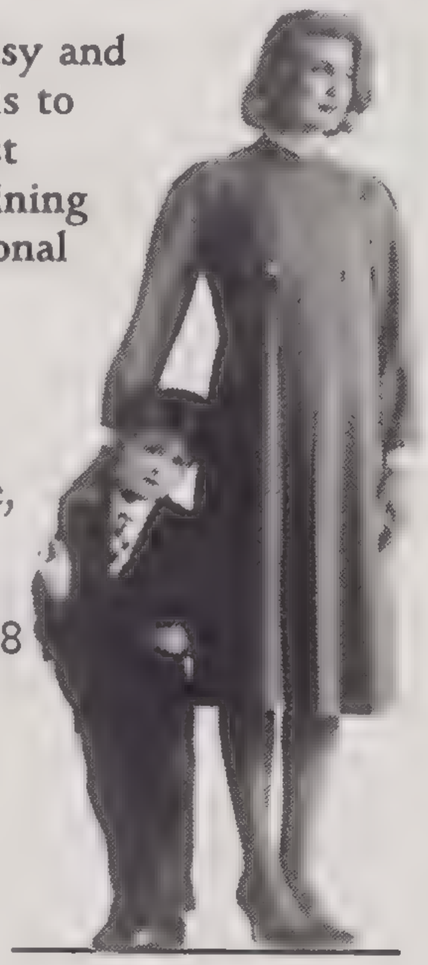

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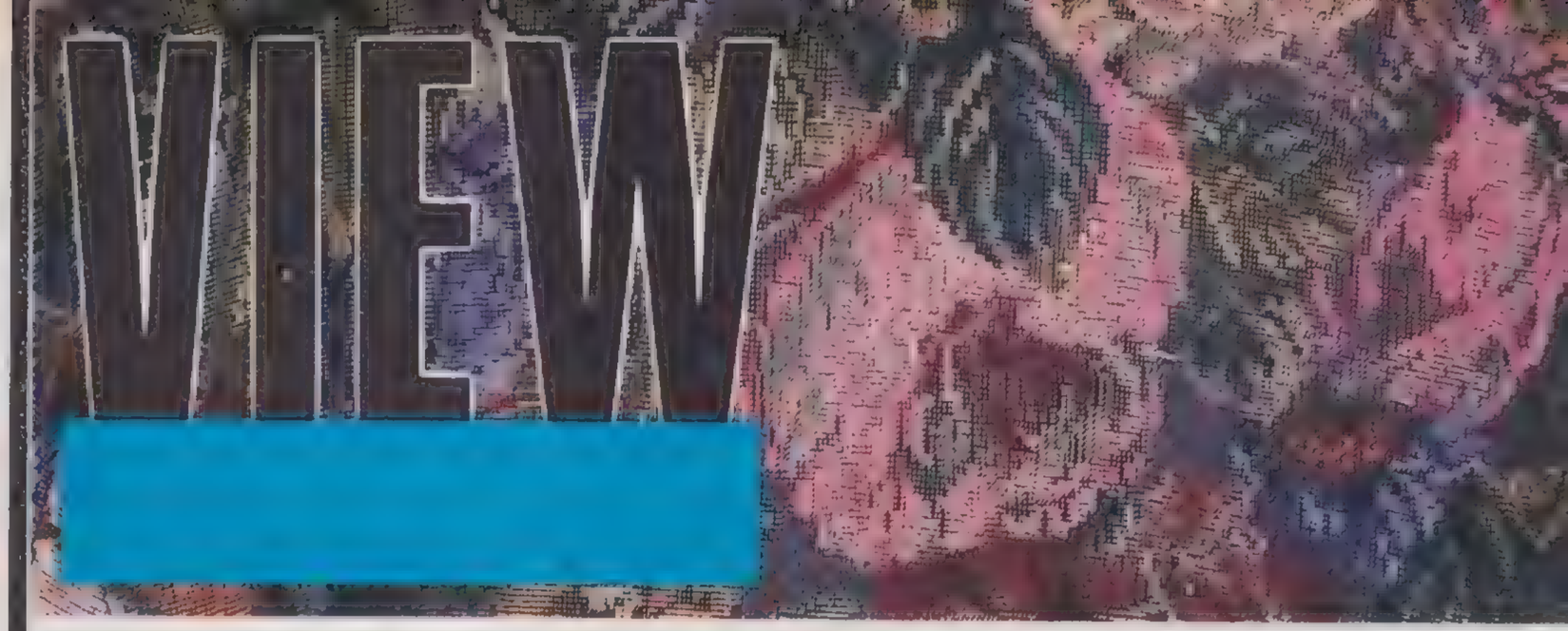
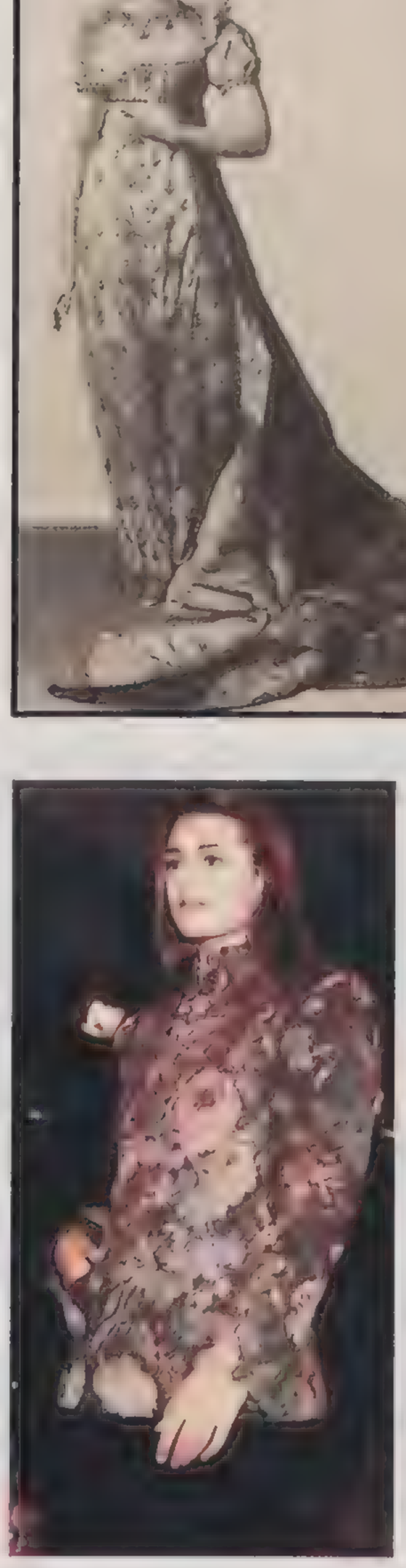



# EMBROIDERED NOTES

ast spring, it was romantic floral and garden-bouquet prints; this fall, it's needlepoint designs—turning up in every guise from long coats to hand-knit sweaters—from Ralph Lauren, Gloria Sachs, Norma Kamali and Evan-Picone, among others. Even shoes have tapestry richness: Manolo Blahnik has created a flat Russian boot—cuffed in mink, covered in a "needlepoint" paisley pattern by Etro. "Pauline de Rothschild triggered my move to rich brocades and tapestry when she came into my shop in 1973," he says. "She had several pairs of tapestry mules made; I've designed them ever since. This year, I'm using brocades from interior-design suppliers." Other examples from this season's needlepoint crop: Ralph Lauren's floral tapestry design for a wool jacket, *right center*; for a shawl-collared robe, *above*.

In Paris, Brocard, a firm that has "embroidered" the history of France for nearly two centuries, now offers needlepoint lessons for women who want to create their own tapestry fashion, as well as embroidery classes. Also available: ancient patterns to buy—from needlepoint vests to chair seats, cradle sets—many designed for royalty. Josephine's coronation dress, *top right*, was embroidered by Brocard; so were Marie-Antoinette's bed ensembles for her Fontainbleu and Versailles palaces. Nine Brocard workers spent eleven years re-creating the original designs for Versailles. Although most Brocard restorations are for museums, the firm has some private customers. *Below*: Brocard, 1 rue Jacques-Coeur, Paris. Five lessons, two hours each, about $50. *("View" continued on page 354)*



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## Underground classic

The year was 1969.

Not everyone was into protest and La Huelga, bra-burning and radical chic.

The fashion underground was talking about a new perfume which had quietly surfaced in Paris.

It was fresh but not virginal. Bold but never aggressive. It had what the French call "presence."

Today, 16 years later, it is still very much with us.

It flourishes in spite of minimal fanfare and an advertising budget that wouldn't keep Colette in stickpins. Not even rhinestone stickpins.

It's a classic, durable as the films of Von Stroheim, the cut of a Poiret gown, the chic of a Sargent countess.

And classics don't need million-dollar hype. Just women of impeccable taste.

PARIS

Available at Nordstrom

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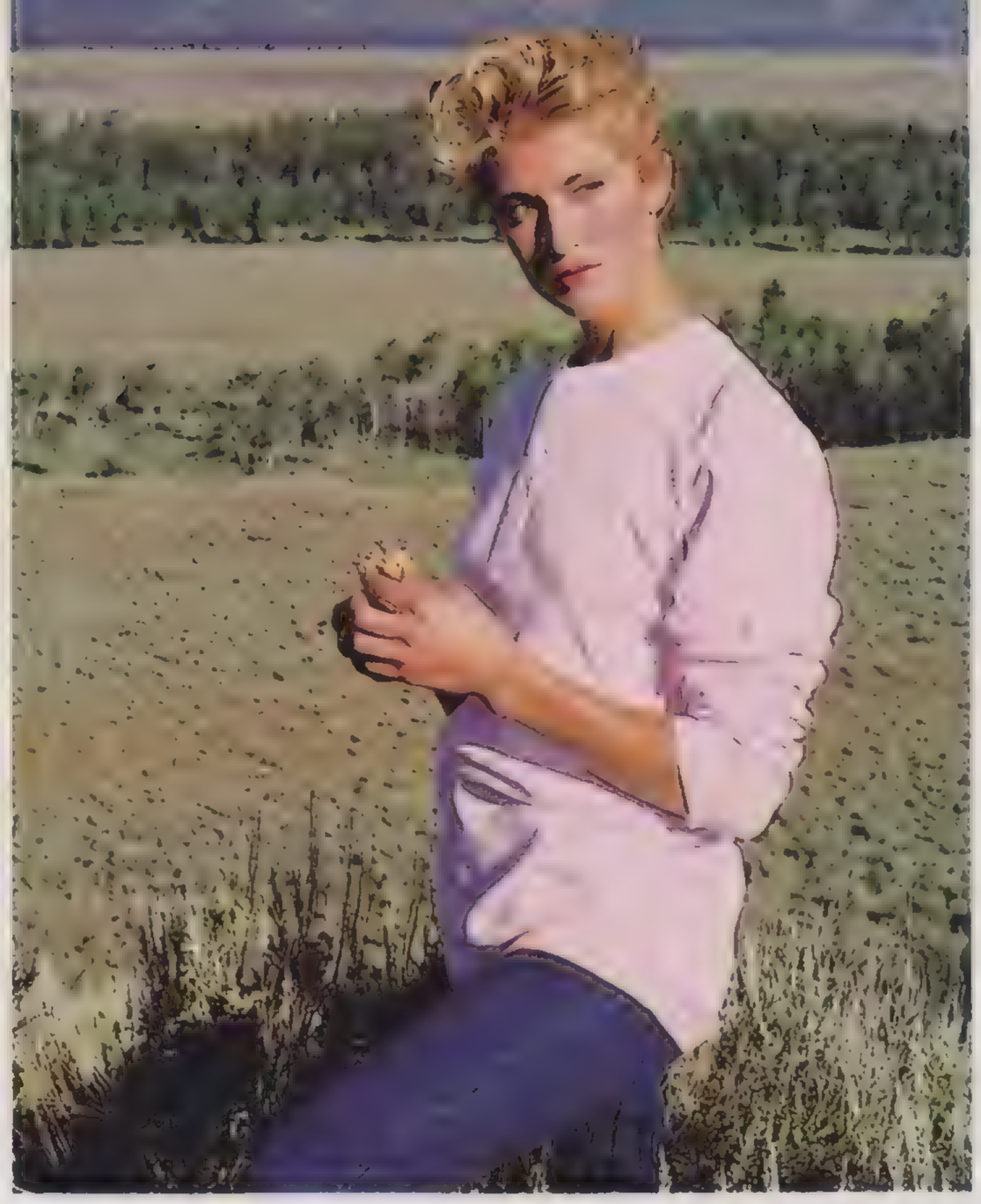
right

TRADITIONAL 3-BUTTON UNDERSHIRT. . .100% cotton knit. Heavy enough alone, but excellent under shirts and sweaters. Pink, white, sea green, royal, red, gold, or black. S,M,L. $18.

below

THREE-BUTTON SWEATSHIRT. . .with drop-shoulder design. A little bit heavier for cool weather. Royal, pink, white, red, or gold. S,M,L,XL. $22. BASIC ELASTIC-WAIST SWEATPANTS. . .Cotton blend. Side pockets. 21 colors. S,M,L,XL. $16.



CARDIGAN SWEATSHIRT. . .Perfect in place of a sweater or jacket. Long, full cut with deep v-neck and side pockets. Pink, white, red, sea green, or black. S,M,L,XL. $26. COTTON TURTLENECK. . .in nine colors. S,M,L,XL. $15. HEAVYWEIGHT ELASTIC-WAIST SWEATPANTS. . .Cotton blend. Side pockets. Six colors. S,M,L,XL. $19.50.

the gap

# BUTTONS

Word has it that buttons have been used to fasten clothing since 4,000 B.C. Far be it from the Gap to rock the boat.

**Cardigan**
We even use buttons on our sweats. The favorite hands-down is the v-neck cardigan sweatshirt. It has a great shape, two pockets, and five buttons down the front. And it acts as the perfect substitute for a sweater or jacket.

**Heavyweights**
We also added three buttons to our heavyweight drop-shoulder sweatshirt. It's great by itself or over a turtleneck in cool weather.

**Cotton**
You couldn't have a traditional three-button undershirt without buttons. Ours is all cotton with buttons dyed to match the color of the shirt. And the cotton knit is just heavy enough to wear alone, but not too heavy for layering.

The year 4,000 B.C. was a pretty quiet year for inventions, but we figure that the buttons innovation was important enough to last for a least a millenium.

---

CARDIGAN SWEATSHIRT . . .
Pink, white, red, sea green, or black.
S,M,L,XL.

**$26**

# VIEW

# people in fashion are talking about what's coming...

**Designer news: new fashion classifications...bathing suits as versatile as separates...YSL couture goes USA...winter finds: the best of scarves, watches, Indian collectibles**

"Androgynous" fashion, happily, seems to have long since come and gone—as any sort of serious dressing idea for women. And yet, the notion won't go away: At Paris spring collections for men, among the beautiful suitings, the real fashion—Indian influences, long easy coats, asymmetric fastenings, new rich color—skirts for men showed up at Kenzo, Castelbajac, Yohji Yamamoto. At Jean-Paul Gaultier, men's offerings include black or white lace skirts, pleated culottes, skirts layered with long johns. To stretch the point: Gaultier's men's-show program begins with acknowledgements for men's hair, makeup, bijoux.

*What's up? Increasingly, an important world of American designer clothes, often labeled "Classifications": sportswear pieces, weekend dressing, signature looks with a somewhat lower price tag. Now, this means evening pieces, too: For holiday, Perry Ellis has come up with nighttime separates for Perry Ellis Portfolio—the perfect little black dress in crepe, mohair evening sweaters, trousers or jacket in crepe or soft velvets. Ralph Lauren is branching out in this fashion area, too: with an expansion of his "Classifications"-level dresses. . . . Bell-bottom trousers, to some designers, now look amusing again: watch for everything from button-front faded denim bells at Marithé & François Girbaud. . . to other designer versions in splash-painted silk, twill, or linen. Betsey Johnson, for warmer weather, has jazzed up bell-bottoms in a Pucci-like print; for Christmas, her "bells" come in black or bright stretch panne velvet. . . . "Three-piece suit" has a somewhat different meaning this spring. . . and it's providing a whole new—sportswear—approach to swimsuits. At Giorgio Sant'Angelo, Missoni, or Norma Kamali, a bare bikini may come, now, with a separate overskirt: it's not a coverup, simply another look for swimming. A bandeau maillot, this season, might roll down to become a brief that can be paired with a matching bra; brief bottoms roll down, if a woman chooses, to become bikinis. Two-piece suits may be knotted for more or less bareness; versatility is built into many new suits. It's an appealing notion.*

## "Sportswear, weekend dressing, signature looks with a somewhat lower price tag"

*People are talking about. . .the Place des Victoires: with nearby streets, more and more, it's the hot fashion-shopping spot in Paris. What's news there, now: a new—huge—Joseph boutique, with "forward" English fashion, Joseph Tricot, clothes from Azzedine; the best of jewelry, too, from London's Butler & Wilson. Jean-Paul Gaultier's new shop is close-at-hand, on the Rue Vivienne; other draws. . .are shops for Kenzo, Comme des Garçons, Enrico Coveri, Thierry Mugler, a bigger-than-ever Yohji Yamamoto, trendy bags at Didier Imbert. . . .*

*Handbags, too, are the lure at Paris's Renaud Pellegrino, 10 rue Saint Roch: jersey bags for mid-winter, evening pochettes, small structured clutches of charming proportions. At this year-old Paris shop, a black silk evening envelope may come blazoned with "jewels" of many colors or a heart of jade-green sharkskin; a classic clutch has been whimsically covered with a Renaissance patchwork of velvet, moiré, and soft wool crepe fabric. . . .*

*Americans in Paris: Christo's recent "wrapping" of the Seine's Pont Neuf admittedly brought a whole new, shimmering look to a Paris landmark. The new look on Christo's four-hundred "assistants"—big workers' shirts, pyjama pants—was as American, though, as its maker: Willi Smith, the designer of WilliWear.*

**In the year of India, with celebrations and shows across the U.S., Indian influences are making themselves known almost everywhere in fashion.**
**With its *India!* show, New York City's Metropolitan Museum of Art museum store is becoming something of an Indian fashion emporium. Finds, there: neck lariats of pearls and "ruby" beads, pearl bridal veils, silk madras mufflers, a wealth of scarves to wear for night—ninety-inches long and nearly weightless. . . .To light up mid-winter clothes, some of the best notions are scarves shot with gold: Be that long knife-pleated metallics made by Bucol or scarf/avant-garde artist Kazuko Oshima's gold mufflers in antique silks—trimmed with jewels and tassels. Calvin Klein's new shawl-sizes come in a lamé that's nearly liquid. Overlaid with the subtlest patterns of paisley, florals, or plaids. . . .**
**More people are collecting multiple watches, remaking old beauties, wearing watches that are deeply personal or pleasantly offbeat: ones that are antique schoolmarm breast pins. . .or the most elegant of 'twenties gold Rolexes.**
**Quirky classics have their own following, and some of the best are at New York City's Time Will Tell—the "original" Bugs Bunny watch with carrot hands or one with a "Mr. Peanut" face. A 1960's "Ritz Cracker" watch has a Constructivist appearance. —KATHLEEN MADDEN**

**California, here he comes: "He" is Yves Saint Laurent, the man himself, who's presenting his winter-couture collection in San Francisco this month, to benefit the San Francisco Symphony. On November 21, YSL is bringing all the clothes, models, the full YSL production to Davies Symphony hall for a fund-raising fashion show and party. What's news: This is the first Saint Laurent couture show staged anywhere in the U.S. in the last fifteen years. . . .**

PARIS

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Tout mon Paris dans un parfum.

*Parfums*
YVES SAINT LAURENT

Calvin Klein

SPORT

# WHAT COMES AS A SURPRISE THIS MONTH— A NEW SET OF FASHION POSSIBILITIES

If you think that fashion in November offers little more than a few new bathing suits and sundresses from so-called "resort" collections (and you're nowhere near a beach; how many of us are?!?)...and offers the kind of evening dressing that can only be described (tactfully) as "fantasy"...you're in for a surprise this November. There is warm-weather dressing, but it's of a very different character. And there are new ideas for evening—most of them easily adaptable, all of them, delightfully charming. Which means: there are a number of new possibilities worth pursuing this month...possibilities you'll find throughout this issue.

**What's possible now for the first time in a long, long time: finding warm-weather dressing with a new city orientation.** In warm-weather collections (whatever name they go by—"resort," "holiday"—the terms are meaningless; only the content counts), there is an emphasis on the kinds of clothes geared to an active life; clothes that work, that answer clear-cut needs. And if you live all year 'round in a warm-weather city—in Texas, Arizona, California—these are the clothes you've been waiting for; the clothes around which you can build an active, working wardrobe.

**Behind this change in orientation, a definite change in fabrics.** Instead of the more familiar linen and linen-like equivalents, a move to heavier, more luxurious weights of silk—satin, charmeuse, crepe de Chine, silk tweeds and silk blends; along with heavier cottons—poplins and ottomans; and seasonless, lighter weights of wool and cashmere. The obvious result: clothes that maintain a certain shape...a certain presence.

**That this dressing answers needs is self-evident. Beyond that: it signals the shape and character of warm-weather dressing to come** (in collections that may be labeled "spring," "summer," whatever—again, the labels are meaningless; you have to look past them to the actual clothes). And what's ahead, from early indications, an evolution of the body dressing that started last fall—but now with a new gentleness—i.e., the evolution of last fall's body suit, but now with a new bareness—replacing a long-sleeved turtleneck, a bare-back tank top. And there's a continuing evolution of the whole idea of jacket dressing—the backbone of any active wardrobe anywhere, anytime. The best-looking jacket—still—square-shouldered, slightly shaped, collarless...that now appears in a silk tweed, or a silk print, or in cotton ottoman...over matching, softer pants...or as a jacket equivalent, the continuing versatility of the 7/8 coat over pants, over a skirt.

**Something else to look forward to: a new bareness under jackets.** A bareness that goes beyond mere sleevelessness...it might take shape from one of the new body suits...or from a cut-in tank top ...from a carved-out shell or halter. And with it, the possibility of extending dressing from day to late day...as you take off a jacket to reveal bare shoulders, a bare back.

**There are equally intriguing new possibilities on the relaxed, evening side of warm-weather dressing,** all with a new sense of shape, an easier attitude. What stands out: an innovative new pyjama dressing—soft silk pants, cinched at the waist, smooth over the hip, then full, wide at the hem, and worn with a tank-top body suit...a new bias-cut ankle-length skirt—a little gentler, feminine, and a wonderful look together with a sleeveless satin turtleneck...and the newest, most inviting take on a dress—a small, body-shaped top with a wide ankle-length bias-cut skirt. What's true of this side of dressing as well as the city side: the prevalence of silks and cottons, of lighter-weight jerseys. And all of these looks are designed for at home, for evenings *anywhere* it's warm...they are not confined to typical "resort" settings.

**A new sense of shape underscores even the most casual warm-weather dressing:** don't look for classic white pants and polo shirts. What to look for instead: narrow pants, cropped below the calf, in a sharp black-and-white stripe with a bare tank top...cropped pants and a new bandeau top...soft "sailor" pants with a Raj-inspired cotton jacket—all examples of a non-classic approach to the subject.

**In recognition of an unmistakable fashion fact—that evening dressing tends to dominate at this time of year in any climate**—a number of appealing approaches to nighttime needs. For one thing, the availability of separate—highly decorative—pieces that can transform entire looks and extend their possibilities almost endlessly: a wonderful gold jacket—beautifully shaped, simple, absolutely dazzling—to slide over anything, everything black...or a romantic, full-sleeved gold blouse with the same ornamental quality, the same potential...or the change set up by charming evening pants in an iridescent paisley pattern to wear with a simple top or sweater. In each case, the adornment is built right in, and it's all you need to make an easy—instant!—switch from day to night.

**On another level of dressing at night—when it's a question of all-stops-out glamour, of a total change**—the possibility of unique evening dressing. Singular striking looks that maintain a modern narrowness and simplicity of shape and provide an unequaled ornamentation: a long, sinuous all-over beaded dress, patterned in an intricate Oriental design...a narrow pleated column of blue heightened by an appliqué design of colored sequins...a narrow, body-shaped jewel-of-a-dress in shimmering gold lace...and as an extraordinary covering, a wrap of striped-and-paisley silk held by tasseled closings. Clearly, there are times when more is...more.

**And this is the moment when the highly ornamental, highly appealing accessories that first appeared last fall really come into their own.** The moment you'd reach for a pair of romantic tapestry brocade evening pumps...or pumps in deep purple satin, flashed with rhinestones...or a slingback patterned in gold-and-black bugle beads...the moment for a glorious evening "muffler"—a luxurious wrap of metallic bronze or shimmered black-and-white—as much of a jewel as a necklace...or for bead-fringed colored leather gloves ...or any of the sensational new evening bags that are a strength of the season everywhere—everything from black satin "set" with a jade-green heart to a jewel-colored clutch of satin with a glittered clasp.

**Equally ornamental, equally effective—a more provocative evening makeup.** In strong contrast to the minimal, low-key approach that goes for day, a true inventiveness of spirit characterizes the best evening makeup—all of which is made possible by the sheerness and sophistication of color and texture—ornamental does not mean heavy-handed. At its most dramatic, a makeup with strongly defined eyebrows and strongly lined—with color or black—eyes; the change to a burgundy eye-shadow; paler, sometimes lightly shimmered skin; and a deep matte-color mouth. Or, for another kind of impact, a single striking touch: the unexpected charm of gold eyelashes...of a colored fantasy hairpiece...of an allover silvered pink powder.

**In the end, what keeps you interested in fashion any season—irresistible elements that are temptations in and of themselves.** Elements that often defy categorization: they are not necessarily placed in a context of "resort" or "fall" or "spring." What's important: they are compelling, often more personal in their appeal. And, depending on your style of dressing, that added delight might be...a striking black and white striped fur jacket—a little offbeat, a lot racier...or it might be a one-of-a-kind Art Deco jeweled compact...the most luxurious white satin dressing gown...it might be the perfect gold evening jacket to work as a nonstop nighttime accessory...or satin evening pants in brilliant canary yellow to work the same way. Whichever ...these are not "fashion items:" they are simply things you would love having, love wearing always. This is a good month for finding those special extras—that's expected in November. What's been added this year: the possibility of finding attractive, workable fashion, as well. It's a possibility that gives a different character and dimension to fashion this season...this issue.

The beginning...of a different season, and a different interpretation of body dressing: Donna Karan's new bare, cotton tank-top body suit, with a wide, waist-holding, waist-defining black elastic belt, and her wonderful new-shape silk pants—smooth over the hip, then softer, wider, gentler—the most innovative, most appealing approach to pyjama dressing. Donna Karan New York. Body suit, about $110; belt, about $110; pants, about $450. Late January at Saks Fifth Avenue, NYC; Hattie, Palm Beach FL and Scottsdale AZ; The Gazebo, Dallas; Tootsies, Houston; Perkins Shearer, Denver CO; Maxfield, Los Angeles....The relaxed warm-weather settings on these twelve pages—in and around the Hotel Plaza Careyes at Costa de Careyes, on Mexico's West Coast—an ideal all-year-round summer climate, a charming hotel-in-a-village resort. On these twelve pages: hair, Ray Allington; makeup, Andrea Paoletti for Puccio & Franco. Fashion details, more stores, next to last pages.

an easier

...THAT COMES WITH A CHANGE OF SEASON, AND WITH THE WARM-WEATHER DRESSING

ON THESE TWELVE PAGES—DRESSING AT ITS MOST RELAXED, MOST LANGUOROUS, WITH

AN UNEXPECTED NEW LUXURY OF FABRIC, A NEW SENSE OF COLORING (BLACK AND-

WHITE TO THE PRETTIEST PALES)...AND, A NEW GENTLER BODY-CONSCIOUSNESS

tude...

Andrea Blanch

## an easier attitude...

What sets the best swimsuits apart this season: interesting new designs, interesting new textures. An example of the best, *near right*: Saint Laurent's shirred white three-piece suit—a bandeau top, mini tube skirt, and bikini—a distinct, appealing, change of shape. Of nylon/spandex. Yves Saint Laurent Beachwear. About $68. Lord & Taylor; The Jerrie Shop, Cedarhurst NY; Woodward & Lothrop; Jordan Marsh FL; I.Magnin; Eaton's, Canada.... A very relaxed sophistication in dressing, *far right*: Chanel's long button-front shirtdress in luxurious ivory silk jersey. Worn unbuttoned, here, to make the point of a certain bareness and freedom inherent in this way of dressing ...worn "closed," a charming look at home, at night, anywhere it's warm. Dress, about $1160. Late January at Bloomingdale's; Sara Fredericks, Fort Lauderdale & Sarasota FL; Jacobson's, Michigan and Ohio; Chanel Boutique, Honolulu. Rolex watch. For details, see last pages.



Andrea Blanch

an easier attitude...

The unmistakable sharpness of black and white heightening differences in shape—differences that give an extra edge to the warm-weather clothes you need most. And nothing is more needed, more wanted than the right dress—the kind of dress found at Ungaro, *left:* his black-and-white silk turtleneck—cut in on the shoulder, shirred at the waist, leggy, all-out racy—it has what you're looking for! Emanuel Ungaro Parallele. About $825. Saks Fifth Avenue; John Wanamaker; Saks Jandel; Montaldo's; Emanuel Ungaro Boutiques, Palm Beach and Bal Harbour; Bullocks Wilshire....Variations on warm-weather pants dressing, *right*: Saint Laurent's perfect, bare black ribbed top and cropped cotton pants in a black-and-white "bleeding" stripe—more bareness, more body shaping ...more than "classic." Saint Laurent Rive Gauche. Top, about $175; pants, about $255. Saint Laurent Rive Gauche Boutique Femme, NYC; Saint Laurent Rive Gauche Boutiques, Washington DC; Bal Harbour; Coconut Grove; Houston; Beverly Hills. Details, more stores, next to last pages.

Andrea Blanch

Andrea Blanch

## an easier attitude...

Something different, something welcome in a dress. It's—a new sense of shape and ease, a new (wonderful) take. Donna Karan's standout black dress, the sleek, strapless shoulder-baring sheath that hugs the body subtly with a full, bi-way-cut, ankle-length skirt—the feeling like that of being in the best pajamas...only better! Donna Karan New York. About $470. Late January at Bloomingdale's; Neiman Marcus, Dallas; Saks Fifth Avenue, Cincinnati OH and Minneapolis MN; Lindo Diamond, Troy MI; Ultimo, Chicago IL; Macy's, Boston. Carrying—a new sense of shape that shows the body's beauty...and the perfect swimsuit wearing it season. Perfect swimsuit, right? The shapliest, most "covered" version of a tank suit, from Giorgio San'Angelo, in strong lime green nylon/Lycra with an attached sarong. And the pastel vest top of a pajama ensemble from Giorgio San'Angelo Couture Swimwear, about $150 outfit. Giorgio San'Angelo, about $40. Mid-November at Bonwit Teller.

Beauty Note: Smart idea—a sun protection—a "wardrobe" of products designed to cover all the bases. And, from Bain de Soleil, everything from special under-eye and lip blocks to allover sunscreening to after-sun moisturizing. Details, more stories, last pages this issue.

an easier attitude...

In this relaxed way of dressing, an irresistible turn to gentler, prettier color—color that lends a different, delightful character to everything it touches. Case in point: the color difference, *left*, in soft cotton sweatshirting pieces—a long-sleeved top in salmon with pale-aqua pants. It's the kind of easy-to-slip-into dressing that works so well early mornings, after the beach, any leisure moment. Benetton top, about $30. At Benetton stores. Pants by Sisley, about $35. At Sisley/Benetton stores.

...And—for its color, its sleekness of shape, its swimming potential, *right*—a terrific new lemon-yellow maillot from Cole of California, bared in back, with a low-V front. Of Antron/Lycra. About $36. Saks Fifth Avenue, NYC; Jordan Marsh, Miami; Hudson's; Dayton's; Bullock's. Rolex Watch....

*Beauty Note:* It almost goes without saying—the more skin exposed, the more sun protection needed. One of the most effective: Elizabeth Arden's Ultra Protection Factor 15 Sun Blocking Cream—particularly [illegible] (ears, nose, e[illegible] spots]...The sun scene here, one of [illegible]

an easier attitude...

The essence of the season's [illegible] character [illegible] key [illegible] Ralph L[illegible] cut, [illegible] skirt [illegible] white dotted [illegible] soft, femin[illegible] wond[illegible] to ow[illegible] er w[illegible] sleeve[illegible] charm[illegible] neck[illegible] goes [illegible] easy wa[illegible] dressin[illegible] does it [illegible] mous style. To[illegible] about $159; sk[illegible] about $[illegible] to[illegible] Decemb[illegible] Bon[illegible] Teller; Polo/Ra[illegible] Lauren, Washing[illegible] DC and Palm Di[illegible] CA; Dayton's; H[illegible] ald's, Dallas; [illegible] Magnin. Close-up, *right*, on the add[illegible] ed touches [illegible] "polish" a[illegible] it a certa[illegible] finish: the [illegible] rored, black-fr[illegible] glasses. . . the m[illegible] black wat[illegible] wide, smoo[illegible] cuff. Ma[illegible] watch. Tou[illegible] NYC and B[illegible] bour. Sungl[illegible] [illegible] Dennis[illegible]

Be[illegible]

In keepin[illegible] the same e[illegible] ng mood— [illegible] rest, natu[illegible] looking makeup. Here, from Elizabeth Arden, Ultrapale Lip Fitness Gloss[illegible] blush of Emotion[illegible] Pink; Soft Focus P[illegible] on nails. Detail[illegible] more stores, see next to last pa[illegible]

R
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# Ds!

**In a season of darker clothes—a startling contrast, a shot of color to steal the eye: Red-hot red! Fire-engine red! Though long a designer favorite, red has now become a classic, a special—yet equal—alternative to black and white... What's new, too—the variety of ways in which red appears—in everything from long body-hugging evening dresses to body-shaping swimsuits... On these six pages, stellar designers and their looks...all in that color: red....**

*Red is, according to Jimmy Galanos, "real, vibrant, not just for special occasions; a color I use in every collection..."* What a woman reaches for when she wants something bright, *opposite*—his silk crepe evening dress in two body-revealing pieces: a side-slit skirt, cut-away top. As easygoing as sweater-dressing. (Fabric, Racine). About $3890. To order at Martha; Neiman-Marcus; Amen Wardy, Newport Beach; Suite 101, Beverly Hills; I. Magnin....*For Geoffrey Beene, red was not only the name of his perfume, but "is my favorite color next to grey because you can wear it with anything. By definition, red provokes the senses ...and this season, when added to all the curves in clothes, evokes the image of 'the total woman.'"* In keeping with that image, one of his ever-evolving shapes, *near left:* a linen knee-length skirt, tunic top. Turnout, about $1390. January at Bloomingdale's; Martha, Palm Beach and Bal Harbour; Lou Lattimore; Mary V's, Tyler TX. These six pages: hair, Kerry Warn; makeup, Andrea Paoletti for Puccio & Franco. Haircut, *this page*, John Sahag, John Sahag Salon, NYC. Details, last pages.

Steven Meisel

# REDs!

*For Norma Kamali, who calls herself a "red person," red clothing "has become as basic and seasonless as red lips and nails." Her only stipulation: "that the wearer be bold and passionate because it's such a definite color, it leaves you no grey area."* The perfect example of dramatic Kamali red, *near right*—a terrific fringed evening suit in three easy pieces: a slim, above-the-knee skirt, longer shaped bustier, cardigan jacket. Skirt, about $500; bustier, about $480, jacket, about $500. OMO Norma Kamali. OMO Norma Kamali, NYC....Another strong Kamali statement—a charming two-piece swimsuit in velvety red, *opposite*, with a little more shape and fit in the bottom, more curve in the bra. Of Antron/Lycra. About $62. Barneys New York. For details, more stores, see next to last pages of this issue.

Steven Meisel

# REDs!

*"When in doubt, wear red!"* says Bill Blass, who also includes a group of reds in every collection. *"This season in particular, a red dress really stands out in a room full of dark colors."* The kind of standout dress he's talking about, *near right,* in red linen with a hem that curves—up!—to reveal more leg; big, golden, button-up-the-back buttons. Fabric, Yves Gonnet. About $850. January at Lord & Taylor; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Marshall Field's; Liberty House of Hawaii. . . . *"Once you've worn black and white, what else is there but red?"* asks Donna Karan. *"It's festive, glamorous and gives you a wonderful, sensuous feeling."* This season, the way Karan sees red: streamlined and racy, as shaped and fitted as it can get, *opposite,* in her current hit-of-the-season turtleneck body suit in rayon and silk, silk pull-on cropped pants. Donna Karan New York. Top, about $195; pants, about $335. January at Bergdorf Goodman; Gabby, Cedarhurst and Great Neck NY; Kaufmann's; Saks Jandel; Dayton's; Maxfield, Los Angeles. Details, more stores, see last pages of this issue.

Steven Meisel

# furs: the great white way

**In a "classic" fur season, a different direction: fur that's very special—eye-catching, unique! Out-of-the-ordinary fur in white—or in the most unexpected—and intriguing—black-and-white patterns. And on these six pages, furs in new shapes—a little smaller in scale, shorter in length... furs that begin to move toward a whole new definition of nighttime glamour...**

A work of imagination—a work of fur! One of the season's most unusual—and inventive—fur combinations in an almost knee-length dolman-sleeve coat, *opposite*: a mosaic of dyed Norwegian blue fox, zebra-patterned calfskin, black leather, and white Mongolian lamb. Like a one-of-a-kind accessory, it instantly changes the look of everything you wear it with. By Adrienne Landau Designs. About $4950. Bergdorf Goodman; Gidding-Jenny; Cincinnati OH and Indianapolis IN; Swansons on the Plaza; Frost Bros.; Amen Wardy, Newport Beach CA. I. Magnin, San Francisco. These six pages: makeup, François Nars. Hair, this page, Ezel for Bumble + Bumble. Details, more stores, last pages this issue.

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# furs: the great white way!

A marvelous example of how "black-and-white" change a more traditional fur shape, *opposite:* Gloria Sachs's white fox coat with "zebra" stripes. For Birger Christensen. About $11,000. Neiman-Marcus. . . . Irresistible at night—and the most sensational way to "dress up" this season's ubiquitous turtleneck, *near left:* a soft, beltable jacket—almost a peplum—in Canadian Majestic mink. By Grosvenor Canada. About $5200. The Fur Galleria, Cedarhurst NY; Jay Lennad Furs, Chestnut Hill MA; Kriegsman Furs, Greensboro NC; Thomas E. McElroy Furs, Chicago; The Fur Centre, St. Louis MO; Roberts Furs, San Francisco. Hair, *opposite,* Ezel for Bumble & Bumble; *left,* Garren for Garren, NYC. . . . *Beauty Note:* Also irresistible when you're wearing black and white—the palest, frosted-pink lips: Germaine Monteil's Super Moist Pink Dazzle. For details, see last pages of this issue.

furs: the great white way!

What looks terrific at night—a white fur that's shorter, racier. The perfect illustration, *near right*—Geoffrey Beene's Mongolian lamb jacket—another take on the bolero shape that moves in and out of his ready-to-wear collection. By Goldin Feldman. About $1995. Nan Duskin; Saks Jandel; The Carol and Irwin Ware Fur Collection at I. Magnin, Chicago; Bullock's. To order at Montaldo's. . . . All the glamour inherent in white mink. . . all the swagger of a man's bathrobe! *Opposite:* an easygoing wrap-and-tie coat you'd expect to come with a hood (and it does!). Valentino Furs produced by Laurence Kaye Furs. Of EMBA mink. About $16,500. Valentino Boutique, NYC; Sara Fredericks, Boston and Palm Beach; Gidding-Jenny, Cincinnati; Balliet's; I. Magnin, San Francisco; Holt Renfrew of Canada. Hair, *right*: Ezel for Bumble & Bumble; *opposite*, Garren for Garren, NYC. Details, more stores, last pages.



Penn

Eric Boman

FOR EVENINGS THAT DEMAND SOMETHING MORE, SOMETHING "SPECTACULAR": A WHOLE NEW ALL-OUT ORNAMENTAL DRESSING—ALWAYS WITH A UNIQUE EXTRA, A "ONE-OF-A-KIND" EXCITEMENT. IN A SEASON STRONG ON SIMPLICITY, IT'S ANOTHER STRENGTH, ANOTHER DELIGHT. The message, the mood of this decorative dressing symbolized—fast—by Isabel Canovas' cape, *far left*. There's something intrinsically romantic, dramatic in any cape, but this one—in burnished gemstone colors of iridescent taffeta, large, enveloping, edged in extravagant double pleats—is the ultimate covering, the ultimate accessory. About $1750. Isabel Canovas Boutique, NYC. Another symbol, another knockout accessory; this sculptured earring of petrified wood with faux pearls and gems—for its scale, its texture, its impact. Gloria Lamas. About $300. Artwear, NYC. . . . *Beauty Note*: Priority accessories for any evening: Fragrance with the appeal of Yves Saint Laurent's Paris; and lip color as rich as his #17 lipstick. These six pages: hair, Suga of Suga Salon NYC; makeup, Kevyn Aucoin. Details, last pages.

# FOR ONE-OF-A-KIND EVENINGS...

## FOR ONE-OF-A-KIND EVENINGS...

Straight out of an Arabian Nights fantasy, opposite, fabrics so extraordinary, they inspired the whole look and shape of Geoffrey Beene's romantic long, loose-flowing coat that reverses from richly colored silk stripes to paisley, with braided tassel closings. It's a perfect counterpoint to the season's spare base looks, here a jersey T-shirt and long, lean draped skirt. Coat, about $2070. Top and skirt, about $1230. Saks Fifth Avenue; Sara Fredericks, Boston; Palm Beach; D. H. Holmes, New Orleans; Frost Bros. To order at I. Magnin.

. . . Even in a season of standout ornamental jackets, André Laug's, *this page*, stands out—long, collarless, of red and black brocade, its gleam enhanced by quilting . . . all you need over black trousers, a black velvet bustier. Turnout, about $2925. Marna Lou Lattimore, Dallas. Details, more stores, see next to last pages this issue.

Eric Boman

In a word . . . sensational! Made to order, Hanae Mori Boutique NYC. About $16,500. . . . And this season, *opposite*, Mary McFadden takes her ornamental pleated dresses one step further . . . with bugle beads in a brilliant stained-glass pattern. About $2800. Late November at Bloomingdale's; Nan Duskin, Hattie; Frost Bros.; I. Magnin. . . . *Beauty Note:* Adding to the allure, the scent of Guerlain's Shalimar. Details, see next to last pages.

**FOR ONE-OF-A-KIND EVENINGS...**

LINGERIE...

# A NEW WAY TO TREAT YOURSELF

...and to do it beautifully...with a whole new luxury that makes you feel instantly pampered, instantly pretty—the most sensuous fabrics; the most romantic, pale colors or black-and-white; the season's spare, pure shapes—dressing that's all-out glamorous but totally modern, without Hollywood-legend gimmicks. The best, here on up-and-coming actress Nicollette Sheridan, who may be a Hollywood legend in the making

Denis Piel

One of the way
Not ruffles
very body-conscious cut of OMO Norma Kamali's pearl-white satin dressing gown with its low V neck, narrow sleeves, graceful soft-falling skirt. About $375. At OMO Norma Kamali, NYC. Earrings, Fortunoff. . . British-born, twenty-two-year-old Nicollette, who dabbled in modeling but is now totally committed to acting—her latest venture, the television movie *Dark Mansions*—loved this new at-home dressing. "If I'm not in sweats and a T-shirt, I want something as feminine and pretty as possible . . . even if I'm alone." These eight pages, hair, Ezel for Bumble & Bumble; makeup, Margaret Avery. Details, last pages.

NICOLLETTE SHERIDAN

**A NEW WAY TO TREAT YOURSELF** The charm of a robe as simple as a sweater, in pale-pink lamb's wool/angora/nylon, *this page*, over a silk nightgown—as finished as an evening dress. By Ora Feder. Robe, about $295. Gown, about $220. Bergdorf Goodman; Fancies, Boston; Slightly Laced, Alexandria VA; James Lingerie, Dallas; Lisa Norman Lingerie, Santa Monica CA. Earrings, Fortunoff. . . . Equally sophisticated, *opposite*: an un-classic version of a classic man's pyjama, in melon silk sharpened by black. Gretchen Fenston for G Lingerie, about $216. Henri Bendel; Filene's; Barbara Newman at Stanley Korshak, Chicago; James Lingerie and Linens, Dallas; Fancy That, Denver. Details, more stores, see next to last pages.

NICOLETTE SHERIDAN

NICOLLETTE SHERIDAN

**A NEW WAY TO TREAT YOURSELF** . . .and pampering yourself may be the best revenge. One of the best current, romantic temptations, *this page,* Fernando Sanchez' ivory quilted robe, with oversized lapels in black velvet,the smallest waist,the biggest skirt. About $1200. Saks Fifth Avenue NYC; Haute Couture Intime, Santa Fe and Albuquerque NM. To order at Balliet's. . . .Another of the sleek, sinuous nightgowns that echo the season's evening dresses, *opposite,* by Samantha Robbins for Sami, in pale-pink silk charmeuse cut seductively low, back and front. About $133. Saturday Night, NYC; Goods Lingerie, Boston; Night Gallery, Raleigh NC; Under Statement, Columbia SC; Pollyanna, Denver; Underworld, Bel Air CA. Earrings, Fortunoff. For fashion details, see last pages this issue.

Denis Piel

**A NEW WAY TO TREAT YOURSELF** It's not that a tailored, plaid flannel robe doesn't have its place. But for moments when the mood is more special, more modern Madame Récamier: Sonia Rykiel's ankle-length, black silk charmeuse kimono with rhinestones on creamy lace flowers . . . as unique, as appealing as a jewel, a black pearl. About $650. Sonia Rykiel Boutiques, NYC; Palm Beach; Houston; Beverly Hills CA. Earrings, Fortunoff. . . . *Beauty Note:* The special, modern appeal of subtle lip color—here, Maybelline's Spiced Peach lipstick with Expert Touch Toasted Almond liner. For details, see next to last pages of this issue.

Denis Piel

NICOLETTE SHERIDAN

# TOMLIN/WAGNER

**With a brilliant new show that makes quantum leaps from the Big Bang theory to Pop Art, Jane Wagner and Lily Tomlin have restored America's cosmic-comic conscience.** BY TRACY YOUNG

If you believe in synchronicity, which Lily Tomlin surely does, it is probably significant that her long absence from Broadway has ended along with an era grown so jaded that Claus von Bülow had become a culture hero, and stalking the latest cuisine a religious pilgrimage.

It is also auspicious that her current hit, a one-woman show written and directed by Jane Wagner and called *The Search for Signs of Intelligent Life in the Universe*, comes at a moment when we're all so nostalgic for the sweet soul of the 'sixties that the return of paisley looks as much like a spiritual harbinger as a fashion statement.

Early in Tomlin's show, when Trudy the bag lady describes her mental breakdown ("For me, it came at a time when nothing else seemed to be working"), the audience relaxes; they're in the hands of a genius. Tomlin is back, making brilliant quantum leaps from the Big Bang theory to lesbian mothers, to tell us where we've been—and hint at where we're going:

One of Tomlin's new characters, a feminist caught between the 'sixties and the 'eighties, admits: "It's hard to be politically conscious and upwardly mobile at the same time."

Judith Beasley ("I am not a professional actress—I am a real person like yourself") has stopped worrying about lipstick stains on her husband's collar and started doing a sincere sales pitch for vibrators. ("Now, you may ask me, 'Doesn't it kill romance?' Well, what doesn't?")

Another character refers to a male feminist "who knew where he was when Sylvia Plath died."

A self-improvement junkie, puffing her way through aerobics class, suddenly realizes, "I've always wanted to be somebody. But I see now I should have been more specific."

An 'eighties career woman discovers the key element in power dressing. ("It's sort of like a scarf, sort of like a tie, sort of like a ruffle, and it doesn't threaten anyone because you don't look good in it.")

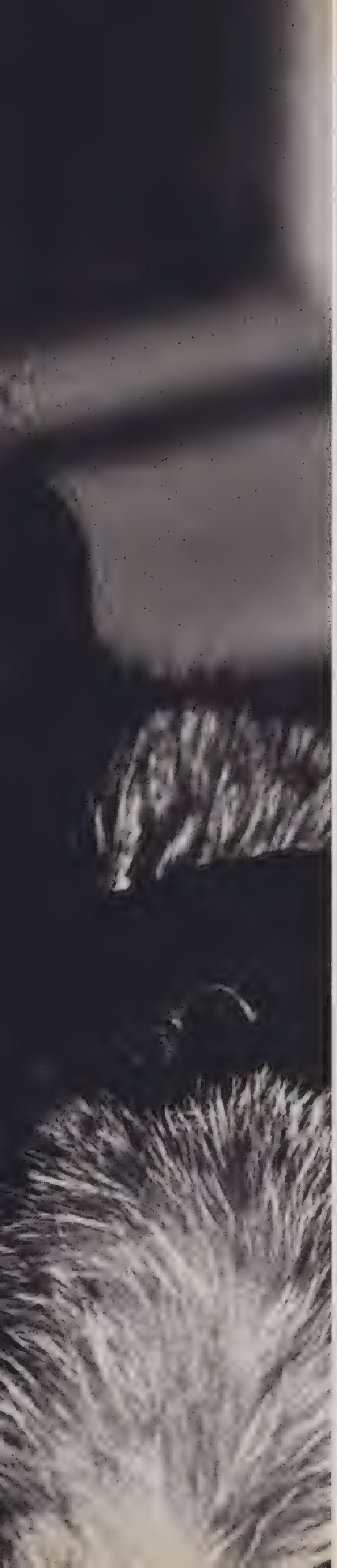
Agnus Angst, a teen-aged punk (and the granddaughter of two old characters, Lud and Marie), says: "I don't mind that there's no more avant-garde, but my Mom took it pretty hard."

Picking her way through our obsessions of the last fifteen years—the cultural garbage—Trudy becomes both a connecting link in this passion play about metaphysical fitness, and Tomlin's alter ego.

Like Trudy, *(Continued on page 458)*

Bert Stern

Details, last pages



# MOREAU

**God created Jeanne Moreau to charm, to scandalize, to astonish. Now France's redoubtable femme fatale seduces Broadway as a prim New England spinster in The Night of the Iguana.** **BY FRANÇOISE SAGAN**

Her name is Jeanne Moreau. She was the first French actress to appear on the cover of *Time*, in 1965. She has a sad and sensual mouth with corners that turn down. She has intoxicating charm that she takes every advantage of. She has broken and still breaks men's hearts, in life as on the screen, but never talks about it. She earned a few million from movies and the theater, and she eagerly blew them all. She knows how to dance the waltz.

She first startled Paris when one evening in 1953, her co-star was sick, and she performed both parts of the same play. She then scandalized Paris by lightly making love to a stranger in the film *Les Amants*, by Louis Malle. She finally seduced Paris with her love of two men in *Jules et Jim*. *Startling, scandalous, seductive*, are words for Jeanne Moreau; never *touching, tender, pitiable*. Not at all. You never catch her preparing a béchamel sauce or mothering babies. You always see her with a cigarette-holder, sunglasses if she's under the weather, and a mink stole—even if she were flat broke—draped across the shoulders of her nightgown. She is a true actress and a true star: a species that has almost disappeared.

But to continue with her story: so Jeanne Moreau fascinated (and sometimes seduced) directors as famous and different as Buñuel, Louis Malle, Losey, Truffaut, etc. ...etc....She married and divorced twice: first a penniless young actor, Jean-Louis Richard, with whom she had a child; then a rich director, William Friedkin. She has directed films herself—*Lumière* and *L'Adolescente* enchanted or exasperated the public, depending. In short, she has enjoyed countless awards, lovers, friends, successes, and adventures, and still does. She has never become frozen, fixed, defined.

She is intelligent, as great actresses are, despite all the nonsense that's been said on the subject. Though she is a *femme fatale*, with all the violence, cruelty, and power the term implies, she is also a child. And though she has moved at times in intellectual circles, with the tedious friends that implies, she still splits her sides laughing over Laurel and Hardy. Alfred de Musset, the nineteenth-century French poet, said that a door must be open or closed; Jeanne Moreau would not agree. She would say that a door must swing. All her life she has been that door, swinging in the winds of love, the squalls of passion, the hot breath of ambition, or the drafts of loneliness, always moving, swinging back and forth. Jeanne is a woman anyone could talk to, anywhere, about anything....She listens, she responds. She keeps her eyes and ears open and her hands outstretched. She lives as she pleases—which has become rare in the world of cinema.

Jeanne Moreau is a born actress. She has lived a more than full life, a life that would have already overwhelmed anyone else, especially anyone as fragile as an actress can be. An actress—that is, a woman who performs on stage two hours a day—tries to be another woman before the public, and tries to be herself the rest of the time. An actress is a woman who since birth has had two beings within her to sustain—one classic, ordinary, the fruit of a girlhood, a heredity, a past, which her feelings bring home every night so she can fulfill the wishes of a single man and bend to the laws of normality; and the other gifted, apart, whose own talent pushes or pulls her when she's on stage to fulfill the fantasies of a stranger, breaking the rules of normality.

Jeanne's genius is to be always at ease: first of all in the creative madness of others, then in the adventures, dangers, tremors, scandals, scenes that permeate all the shootings, rehearsals, stagings, and publicity of any show. The risks, weariness, opportunities, *(Continued on page 463)*

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**Françoise Sagan,** *the internationally acclaimed author of "Bonjour Tristesse" and, most recently, "Salad Days," is publishing her new novel, "The Still Storm" (E.P. Dutton), in December.*

Helmut Newton Details, last pages

# MISHA

**White Nights proves that Baryshnikov is not only our most glorious dancer, he could be our greatest movie actor, given half a chance.** **BY MOLLY HASKELL**

Imagine yourself a KGB agent in charge of surveillance, and over your not-so-hidden camera, high up in the eaves of the Kirov practice rooms, you get to watch Mikhail Baryshnikov and Gregory Hines improvising a jazz routine. Not bad for a little impromptu MTV behind the Iron Curtain.

*White Nights*, Taylor Hackford's new film, has few such privileged moments. But it does offer communion with Misha the Magnificent, who is not only the world's most gorgeous creature, but could be its greatest movie actor, given half a chance.

Baryshnikov plays a ballet star who has defected from Russia ten years earlier and whose Tokyo-bound plane is forced to make an emergency landing in Siberia. Hines is an American expatriate with a Russian wife (Isabella Rossellini) who is enlisted by the Russian officials to seduce Baryshnikov back into the fold.

Throughout the film, Baryshnikov carries with him an air of perpetual enchantment, half innocent, half erotic. Merely to watch him walk across a stage in rumpled pants and practice sneakers is to yearn for a movie that can encompass his amazing talents. Whether performing a classical role, such as Roland Petit's *Le Jeune Homme et la Mort* which begins the film, or a Twyla Tharp routine or a sudden series of pirouettes, his command of space is absolute. He is stillness itself, and then, with no perceptible transition, he is violent motion. He defies gravity and time, defines beauty as a state of perpetual fluidity which is one of the things that movies are all about. He can also *act*, inhabit a talking world, with the same effortless behavioral grace.

In his intimate scenes with Helen Mirren as the lover he abandoned when he defected, Baryshnikov reveals that he is capable of looking into a woman's eyes and seeing *her* rather than himself. What is interesting, and unusual in one so beautiful, is that he has the eyes of an *observer* as well as of one of the observed. He uses those wide but interestingly weary eyes to express, far more eloquently than the dialogue, his mixed feelings about a country whose system he rejects, whose culture he respects (especially its outlaw musicians), and whose ballet theater has made him what he is.

That he can capture a stage is not surprising, but who would have guessed the attraction of that face for the camera, the way the quicksilver changes of mood add up to the incandescence of an angel.

At one point the KGB agent, played with ebullient villainy by Polish émigré director Jerzy Skolimowski, tells Baryshnikov that he should stay in Russia where he is a culture hero rather than return to America where he can be nothing more than a passing fad. *White Nights*, whatever its failings as a movie, proves just the opposite. The Misha who first jolted the dance world in 1974 with his extraordinary combination of physicality, sensuality, and passion is radiantly present on the screen as a dancer confronting his past. The energy is still boundless, the bearing noble, and the closeups suggest infinite emotional resources yet to be tapped. How can we ever have enough of him?



Penn

# FISCHL

**Refueling the complex tradition of realism, New York painter Eric Fischl gives familiar genre images an exemplary new meaning.** BY BARBARA ROSE

*In "The Sheer Weight of History" (right), 1982, by Eric Fischl (above), youthful regression, in the form of a boy, confronts mature European culture, represented by the famous ancient statue of a reclining hermaphrodite.*

Steve Tynan; The Downe Collection, NYC

*In "Saviour Mother, Save Your Love(r)," 1984, a trio of swimmers, engaged in a life-or-love struggle, float amid a languorous swirl of dappled light and painterly brushstrokes.*

Menil Foundation, Houston: courtesy Mary Boone Gallery, NYC

**In Fischl's dark imagination, even a backyard pool can be a setting for ambiguous activities...**

How did the American Dream become the American nightmare? That's the question implicit in the complex, ambiguous imagery of Eric Fischl's paintings of the good life gone bad. A figurative painter since 1976, when he dropped abstraction for representation, Fischl is getting more and more attention. Now, a retrospective of his work, at the Museum of Contemporary Art in Chicago (November 23–February 2), permits an evaluation of what this much-praised painter has accomplished.

Fischl's depictions of suburban affluence, leisure without pleasure, are provocative to the point of unhinging the viewer. What is one to make of this nerve-wracking banality, tinged with sexual perversion and potential disaster? Confronted with such charged imagery, one feels forced to interpret Fischl's scenes of frozen motion, which resemble film "stills" in the way they imply a moment in a continuing narrative.

Conservative critics have called for a return to realism, hoping for the rational social order that "realism" implies. But who could have predicted that "reality" would be what Fischl envisions—a topsy-turvy world where voyeurism, exhibitionism, bestiality, and incest prevail. Angst American-style is writ large in Fischl's images of a self-focused society corroded by a mindless hedonism, arrested at the pursuit of infantile gratifications. His people lack sexual inhibitions while repressing emotions; they physically touch while being psychologically alienated. Fischl paints people desperately clutching their dogs for affection in situations so fraught with unspoken anxiety that one does not know whether the strangely menacing house pets are meant to bite, love, or have sex with their owners. Like photographs of disasters in sensationalistic pulp media, these images pose the question: what is really going on here? In one of his rare statements, Fischl explained that values are so often confused that people no longer know how to react to what is happening to them. Capturing this confusion in scenes that should be innocent but constantly portend corruption, decadence, and perversion, Fischl manages to convey how people really feel in a society where "we have *only* daily life to tell us what life is about." In his narcissistic, gadget-filled anti-Utopia, God is dead and Nothingness reigns supreme. A thirty-seven-year-old painter of startling intelligence, talent, and courage, he has brought this reality to painting at last.

Eric Fischl was born in New York City; grew up in the suburbs of Long Island and Phoenix, Arizona; set out to be a hippie in San Francisco (home of Bay Area figurative painting); and ended up at art school in Valencia, California, where the influence of the Hollywood dream machine was keenly felt. Avoiding the coy, the campy, and the ironically cute—essential ingredients in the art of his fashionably cynical generation—Fischl paints honestly out of his own experience. A contemporary of wunderkinder like David Salle, Julian Schnabel, Jedd Garet, and other figurative painters who reacted violently against minimal art and abstraction in general, Fischl has been incorrectly labeled a Neo-Expressionist because of the nastiness of his subject matter. In fact, his style is based directly on recognizable precedents within the tradition of realism. By saying that he distorts and alters reality, as the Neo-Expressionists do, one *(Continued on page 462)*

# VANESSA'S

Natasha and Joely Richardson, whose parents are Vanessa Redgrave and Tony Richardson, come from a great acting dynasty. Their stunning debuts with "Ma" promise that the tradition of theatrical genius will go on. BY VICTORIA RADIN

# DAUGHTERS

"You look *gorgeous!*" "No, *you* look wonderful!" Natasha (twenty-two) and Joely (twenty) Richardson, the two actress daughters of Tony Richardson and Vanessa Redgrave, were reuniting in London after an absence of three weeks. Both were enjoying torrents of praise—Natasha for her role in a very beautiful production of Chekhov's *The Seagull,* which also stars her mother; Joely for her exquisite performance, also with their mother, in the film *Wetherby*.

Two oddly similar yet differing profiles stared at one another—Natasha's rounder, more generous, Joely's finer, with her mother's startling blue eyes. The nose was the same; that same proud, straight prow descended from their late grandfather, the celebrated classical and film actor Sir Michael Redgrave.

Their acting lineage goes back generations, for their great-grandparents, Sir Michael's parents, were both actors. Their aunt and uncle are Lynn and Corin Redgrave. Their grandmother is the distinguished actress Rachel Kempson, who often appeared on stage with Sir Michael and was recently seen as Lady Manners in *The Jewel and the Crown.*

I met Natasha first, in her dressing room festooned with lace cushions and seagull gifts from friends. Before *The Seagull,* her Helena in *A Midsummer Night's Dream* and Ophelia in *Hamlet,* both for smaller, subsidized theaters in London, won critical praise for their honesty and vulnerability. "I hate tricksy acting, even brilliant tricksy acting," she said. She is a serious person, tempered by a wide smile and a tiny chuckle; her voice bears an uncanny resemblance to her mother's. Her Nina, the naïve provincial actress who finally arrives at a kind of doomed wisdom in *The Seagull,* is remarkable for gathering a score of conflicting qualities together and letting them live. It is one of the most moving portrayals I've seen in a long time. Natasha was finding working with "Ma" inspiring. "She is incredibly courageous. She's never frightened of making a fool of herself or of going to the extreme of an emotion."

For both sisters, the family's celebrity is *(Continued on page 462)*

David Bailey

Details, last pages.

# IMPECCABLE MANORS

ENGLAND'S LANDED GENTRY HAS SHOWN ITS ZEAL FOR COUNTRY LIFE BY BUILDING LAVISH HOUSES AND STUFFING THEM WITH ART FROM ALL CORNERS OF THE EMPIRE. THIS GLORIOUS LEGACY IS NOW CELEBRATED IN A DAZZLING SHOW, *THE TREASURE HOUSES OF BRITAIN: FIVE HUNDRED YEARS OF PRIVATE PATRONAGE AND ART COLLECTING*, AT THE NATIONAL GALLERY OF ART, WASHINGTON, DC. ON THESE PAGES, VOGUE PRESENTS AN INSIDER'S TOUR OF FOUR SPLENDID MANORS. TEXT AND PHOTOGRAPHS BY CHRISTOPHER SIMON SYKES

## GARROWBY HALL —CAMILLA, COUNTESS OF HALIFAX

*English country life is epitomized by that indispensable animal—the well-bred horse. Victorian horsewomen posed with their equine treasures at their front doors (top), while eighteenth-century squires commissioned George Stubbs to paint huge portraits (right) of their prize mounts. The Countess of Halifax, Garrowby Hall's mistress, who here shares a library sofa with cairn terriers and a camera-shy Labrador, is an accomplished horsewoman who takes a keen interest in the Garrowby stud.*

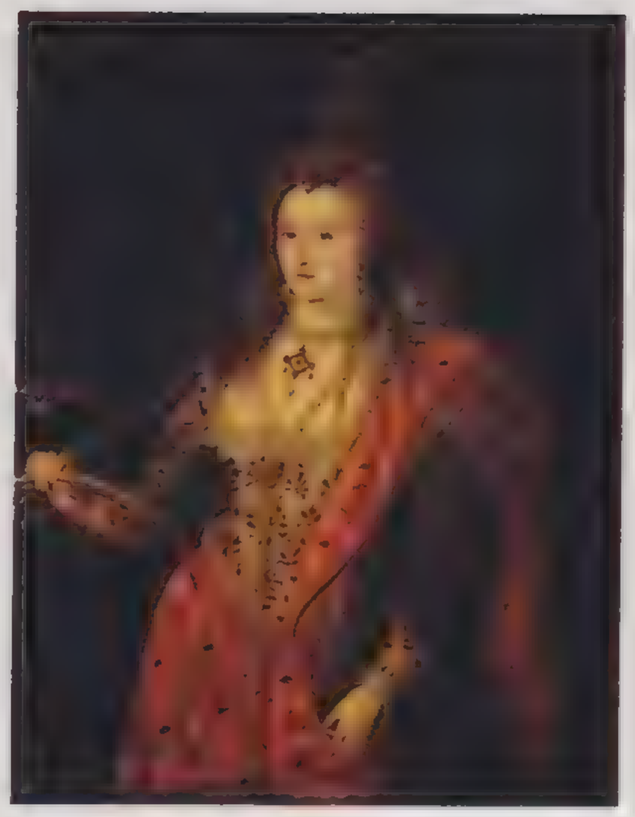
The great houses of Britain are not about to crumble,'' said Lady Victoria Leatham, brushing aside the persistent paw of an old and faithful Labrador. ''They can easily be adapted to modern living. All they need is someone who cares and a lot of work.'' The latter is something to which she is no stranger, being the mistress of Burghley House in Cambridgeshire, the ancestral seat of the Marquesses of Exeter and one of the largest Elizabethan houses in England. She basically runs the place with the help of a butler, a footman, a cook, and various daily help, which makes her life far more hectic than that of her predecessors, whose enormous household staffs, often numbering as many as forty, left the chatelaines with no task more arduous than the preparation of menus.

The traditional kitchen staff, for instance, consisted of a cook, assisted by kitchen maids, a vegetable maid, and a scullery maid. The daily routine of the cook was daunting, because she worked on charcoal-fired stoves, unaided by any of the gadgetry we take for granted today. She was expected not only to prepare elaborate meals for the *(Continued on page 413)*

## EASTON NESTON— THE DOWAGER AND LADY HESKETH

*Built in Northamptonshire between 1696 and 1702, Easton Neston is the only country house attributed to architect Nicholas Hawksmoor, who designed several of London's great churches. The residence's classical facade (left top, and above) is complemented by a formal garden (left bottom); the eighteenth-century spirit echoes within the house, notably in the Corinthian capitals in the Yellow Drawing Room (left center). Claire, Lady Hesketh (seated on the grand staircase), is married to the present Baron, whose mother, Christian, Lady Hesketh (standing) has written a book on tartans.*

Text and photographs by Christopher Simon Sykes



*(Continued from page 410)* family—Consommé a l'Impèriale, Filets de Sole à la Norvégienne, Crème de Volaille aux Champignons, Noisettes d'Agneaux à la Riche, Canetons Rôtis aux Petits Pois and Bombe à la Sicilienne was a typical nineteenth-century dinner menu—but also to feed each of the nurseries separately as well as the servants. The culinary staff was completely separate from the rest of the household, and lived their lives in the vast kitchens that were buried away in the depths of the cellar so that the smells of cooking would not offend the delicate nostrils of the occupants upstairs.

"At long last," Lady Victoria said, "we are taking the major step of moving the kitchen, so that it will actually be close to the dining room. At the moment it is fifty strides away, up a flight of stone stairs and through a locked door, which is less than convenient when you are serving dinner."

Making an ancient house more convenient to run is undoubtedly the most important consideration of present-day chatelaines. When Garrowby Hall, in Yorkshire, for *(Continued on page 415)*

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## HATFIELD HOUSE— MARJORIE, MARCHIONESS OF SALISBURY

*Robert Cecil, the first Earl of Salisbury and the son of Elizabethan statesman William Cecil, built Hatfield House in the early 1600s. He obtained the Hertfordshire property in an exchange with King James I, and that sovereign's connection with the site lives on in the King James Drawing Room (right center), where his statue surmounts the huge mantel. Marjorie, Marchioness of Salisbury (left), and her husband, the sixth Marquess, are lending the so-called Rainbow portrait of Elizabeth I (top), attributed to Isaac Oliver, to the Washington, DC, show. She collects hats (right bottom) to wear while tending to Hatfield's celebrated garden (right top).*

Christopher Simon Sykes

BURGHLEY HOUSE—LADY VICTORIA LEATHAM

*Lady Victoria Leatham is the youngest daughter of the sixth Marquess of Exeter, the Olympic hurdler who was portrayed in the hit film "Chariots of Fire." She and her husband have been appointed by the family to live in and care for Burghley House (above right), in Cambridgeshire, the sixteenth-century structure built by William Cecil, Elizabeth I's Secretary of State and Lord High Treasurer. Opposite: Lady Victoria surveys her family's Ming porcelain, which is included in the Washington, DC, show—a sampling of the art and antiques that fill virtually every room in the house, from the Red Drawing Room (below) to a corridor (above).*

*(Continued from page 413)* example, was being rebuilt a few years ago, Lady Halifax's priority was to have an up-to-date kitchen at the front of the house. Before she would move into Easton Neston, in Northamptonshire, Claire, Lady Hesketh told her husband "I wouldn't even consider moving into the house unless I had a really modern, properly situated kitchen. It seemed ridiculous to have to walk three miles to get a cup of tea."

The Hesketh's, who have lived at Easton since their marriage in 1977, have perhaps the most modern approach to living in a great house. They simply look upon it as living in the office. "It took us two years to get the place sorted out the way we wanted," Claire said. "We did a lot of renovation, knocking down some ugly Victorian stuff in the wing, and making flats and offices there. Now all Alexander's business is run from the house. The farm is run from there, and so is Towcester racecourse, which he owns. The top floor of one wing is given over to a team of designers carrying out research-and-development work for Ford and British Leyland. The stables have all been converted and we test our racing-car engines there. When we moved here the wing was a terrible dark, dank, gloomy dead limb on the house, and there was something very depressing about living in our own little bit of the house with this ramshackle bit around one. Now it's all alive and ticking, which is much nicer."

Claire runs Easton with a housekeeper and a rota of dailies, and entertains lavishly throughout the year. "It's incredible how many people pass through this house every year. I think it must be at least three hundred. I can usually tell from the laundry bills!" She does *(Continued on page 458)*

Christopher Simon Sykes

*The beginning of a new mood, a new feeling for enrichment with a unique character. A feeling reflected in the look, right —everything is exceptional, out of the ordinary . . . starting with the jewelry: drop coral earrings with emeralds and sapphires; a wide ornamental cuff of textured 18k gold set with cabochon emeralds and garnets; a handful of precious rings. All from Buccellati NYC. Geoffrey Beene evening dress. The fragrance original: Coco, exceptional, innovative, the newest Chanel . . . Beauty Note: Key to this new mood, a striking evening makeup that begins, here, with definition for brows and eyes, the contrast of paler skin; a deep matte-color mouth. Right: Chanel's Smudge Eyeliner in Black; Dawn/Dusk eye shadows; Brun Marine lip color. Makeup by Linda Mason. Hair, Didier Malige for Jean-Louis David. Manicures, Elisa Ferri for Beauty Bookings. Alexander Archipenko sculpture, Perls Galleries, NYC. Pierre Chareau table, Delorenzo Gallery, NYC. Details, last pages.*

...You find it
in one-of-a-kind
antique
jewelry, true
collectors' items
...you find it
in extraordinary
modern pieces
with the
same singular
character...and
in the appeal
of a classic,
memorable
fragrance.
The point being:
in accessories,
in fragrance,
in anything
that's an added
"adornment,"
the difference,
the great attraction
today is in a
distinctive style,
a special quality
–it separates
the best from the
rest. Suddenly,
everywhere,
there's a
heightened desire
for something
different,
something highly
individual. On
these eight pages,
outstanding
examples
of fragrance,
jewelry,
and fashion with
striking
originality...
and all worn with
striking effect
by Brooke Shields...

# a striking originality...

Sheila Metzner

# FRAGRANCE: THE "ORIGINAL" MYSTERY

## BY SHIRLEY LORD

Probing your psyche—trying to penetrate the part of your hypothalamus that motivates you to open your purse to purchase one fragrance out of the thousands available—trying to understand *why* you make that particular choice—they are the knotty, ongoing preoccupations of both the creative and financial wizards in the fragrance/beauty business all over the world.

And yet. . . "don't take the mystery out of perfume," plead most of the leading French perfumers, who according to American experts are almost disinterested in the part that serious research here has proved fragrance can play in what is described as "health maintenance."

Henry (Hank) G. Walter, Jr., *eminence grise* of the American fragrance industry, this-year-retired chief executive officer and board chairman of International Flavors and Fragrances, Inc. (IFF), recently announced that fragrance has a brand new role, which in his opinion is ". . . potentially the most important development in fragrance since synthetic organic chemicals were introduced in Germany over a hundred years ago when they provided new odor notes."

According to Hank Walter, "A whole new world of fragrance use is just around the corner, which can deal effectively with 'the daily hassle' which affects most urban dwellers and particularly working women when 'want to' clashes with 'have to'; the daily hassle that means fitting in early tennis/daily workouts/children to school/office by nine/business dinners, etc."

After years of research by many institutions including the Monell Chemical Senses Center in Philadelphia, where Lewis Thomas, M.D., is chairman of the board (and Mr. Walter is chairman of the executive committee), major cosmetics companies are in the process of testing a whole range of "health maintenance fragrances" from IFF. In inhaler form, composed of both natural and synthetic substances, they are meant to be used—sniffed—whenever necessary throughout the day to reduce stress/relax as well as to help sleep at bedtime. Hank Walter further explains, "We are, of course, mammals, and mammals began using their noses millions of years ago to detect food, danger, find a mate. . . so we developed the 'smell brain,' our limbic system where memory and all the emotions are 'stored'—love, hate, depression, anxiety—things people take drugs for. For instance, in the olfactory part of the brain is a high concentration of Valium receptors. We now have high hopes that we will be able to rid healthy people of their negative moods with safer methods that use the sense of smell.

"Just as the great beverage houses have had to become diet conscious/anti-caffeine, so I believe a natural lateral move on the part of the cosmetics industry will be to introduce fragrance in this new form for totally valid health-maintenance reasons. . . . in addition, of course, to the traditional use of fragrance to enhance personal appeal.

"We are also reasonably certain from our research that the fragrance inhaler will one day be used to lessen cravings, helping to cut appetite, affect bad drinking habits."

All this has come about since

*(Continued on page 420)*

*A striking originality. . . and a dramatic sense of contrast—against black, Alexander Calder's one-of-a-kind sterling-silver necklace (designed in the 1940s). Each hammered coil is weighted, perfectly placed—truly, sculpture to wear. Black body suit, Azzedine Alaïa. The fragrance original: Magie noire from Lancôme, dramatic in its own right, and a perfect evening complement. . . . Beauty Note: Continuing the look of a stronger, special makeup at night—eyes deepened, emphasized; matte color on the mouth; and a subtle hint of pink as a "softener" for black. Here, Lancôme's Brunet Brow Definer, Le Crayon Khôl in Impériale and Beurre Rose/Burgundie shadows for eyes; Wood Rose blush; Cognac lip liner with Red Cabaret lip color. Makeup by Linda Mason. Hair, Didier Malige for Jean-Louis David. Bronze sculpture, "Action Directe," by Etienne Beothy, Modern Age Gallery, NYC. Table, Niall Smith Antiques, NYC. Details, stores, last pages this issue.*

Sheila Metzner

*(Continued from page 418)*
new sophisticated technologies have made the brain much more accessible—"easier to reach" as Mr. Walter puts it.

Nevertheless, despite the progress made to use our olfactory sense to help overall fitness, fragrance also continues to be the "stuff . . . dreams are made on." Because no vocabulary has ever been developed to define specifically the "smell" that perfumers strive to produce, their own "secret language" often sounds out of sync with the subject. "A scent has symmetry, or—the contrary—irregularity," you might hear at a typical perfumer think-tank meeting. "Does it 'beat'?" or "does it just 'shuffle' along?"

European attitudes may deplore too close an examination of the mystery of fragrance and the extremely personal allure that certain ones hold for each and every one of us (*always* unique because it is the "marriage" of fragrance with our own skin oils that provides the final result), but often the closely monitored, serious olfactory research benefits everyone, giving fresh insight into how much fragrance affects our lives.

For example, it wouldn't be surprising for you to think that the choice of a fragrance could have nothing to do with what is termed the McClintock Effect, found in studies which proved that when groups of women work and live together in close proximity over a certain amount of time, they begin to menstruate on the same schedule, a phenomenon in which the sense of smell was implicated. From this knowledge came studies that prove the twenty to forty million olfactory receptors that work in the nose telegraphing by electrical impulse information to the brain work harder around the time of ovulation, are less acute during menstruation.

William S. Cain, Ph.D., directs one of the most respected olfactory programs in the country at the John B. Pierce Foundation Laboratory, Yale University, *(Continued on page 463)*

*A striking originality . . . expressed in wonderfully romantic ways . . . . in the idea of dressing in lace and satin . . . along with the idea of a special, more personal kind of adornment. The necklace, here, a beautiful tassel of tiny pearls and tiny sapphire beads (from the '20s), with an exquisite jeweled compact (from the same decade) . . . and dazzling earrings—faceted sapphire drops, with canary and white diamonds. All from Cartier. Jacket and skirt, OMO Norma Kamali. The fragrance original: Revlon's Scoundrel Musk—a different, equally compelling kind of classic allure. Hair, Max Pinnell for Bumble & Bumble; makeup, Linda Mason. Details, stores, last pages.*

# FRAGRANCE/ORIGINALS

*A striking originality . . . underscores this season's most memorable looks for evening. The perfect example, left: Giorgio Armani's glorious jewel-of-a-dress—sheer, shimmering gold lace—beautifully shaped, narrow, simply extraordinary! Giorgio Armani Evening Couture. Earrings, Buccellati, NYC.*
*The fragrance original: The equally distinctive Armani perfume. Makeup, Linda Mason . . . . Striking an exceptional balance, right: a stunning sweep of diamond "wing" earrings, mounted in silver on gold (c. nineteenth century), and a thoroughly modern evening makeup: each in its own way a special accessory, a special delight. Earrings from Fred Leighton, NYC. Claude Montana wool jersey dress.*
*The fragrance original: Dior's captivating, high-spirited Dioressence Esprit de Parfum . . . . Beauty Note: Makeup of exceptional character . . . with a golden shimmer on lids—Dior's Cinnamon and Brown shadows (Baroque Palettes); sheer Natural lip liner stroked over Brown liner on lips. Makeup by Tyen for Christian Dior. Hair, Max Pinnell for Bumble & Bumble. Details, stores, last pages.*

Sheila Metzner

*80s fitness motivator personal training . . . here, L.A. trainer Dan Isaacson (background) works out with Lisa Hartman, of TV's "Knots Landing," at Madison Avenue Muscle Inc., NYC*

## STAR BODY

**What gives personal trainer Dan Isaacson staying power amid the "hot today/gone tomorrow" Hollywood whirl: "He makes exercise and diet work for you," says twenty-nine-year-old Lisa Hartman (with Isaacson, *left*), who credits the "body/mind confidence" and stamina gained from exercise with extending her acting/singing career. How Isaacson helped Hartman stick to exercise for the *first time* ever...**

***Variety*** **"Like many women, I'd always found exercise repetitive, boring," says Hartman. "To compensate, Isaacson varies the order of my workout each session, works the same muscles in different ways over the course of a month."**

***Targeted Goals*** **"Bigger" legs and a firm upper body were what Hartman wanted. Training: high weight/low repetition work (for "bulk") for legs, low weight/high rep moves (for muscle tightening/lengthening) for arms, upper torso—combined in a two-hour full-body workout done every other morning** ***(Continued on page 461)***

Harry Benson Details, last pages

# The body-maker

## Hot in Hollywood: personal trainer Dan Isaacson, whose body-reshaping success— the '80s approach of combining diet and exercise— has made him Movieland's most sought-after trainer to the stars... BY DOROTHY SCHEFER

Dan Isaacson—Hollywood's most in-demand trainer—has given new meaning to the words "House Calls": he sees clients at his private gym, adjacent to Burbank Studios, in their own home gyms (which Isaacson undoubtedly built), or on location. In a world of star treatment, crazy schedules, and sky-high expenses, Isaacson also builds gyms on movie sets, works out with clients at midnight, and flies to New York to check progress of East Coast clients.

Clients are devoted; female stars (*half* his clientele) say they're hooked. Since Isaacson reshaped John Travolta for *Staying Alive*, word of mouth built his business: Ann-Margret, Linda Evans—Fantastic Bodies at any age and proof that regular exercise defies chronology—as well as Jamie Lee Curtis, Lisa Hartman, Mickey Rourke, Christopher Reeve, the list goes on... "If a client shows me a picture of what she/he wants to look like, I can estimate how long it will take to reshape her/his body."

It took two months to produce Travolta's muscled look...but now, in the movies as in real life, muscles are out, energy's in. "The world has seen enough muscle," says Isaacson. The new '80s goal: a body that looks fit, ready for anything.

To clients, Isaacson is The Great Motivator. His "secrets" are the sensible basics, his "tools," his black books—training logs filled with photos, measurements, histories—details of each client's body. His expertise doesn't come cheap—stars, studios gratefully pay his price: $1500 a month.

But Isaacson is no Fitness Guru. "I'm realistic about time. It's a matter of priorities, and everyone's are different. Mine are God, family, work, workout—but I still find time to exercise a little every day."

Here, Isaacson talks with Vogue...

**Q:** *Are there secrets or short cuts to getting in shape?*

**A:** Not really. People want tricks but there aren't any. You can't force exercise; it has to be an integral part of your life style. To achieve fitness, there are basics for everyone: get a doctor's okay; seek out a qualified nutritionist to assist in diet planning; find a personal trainer to be your guide for at least the first three months; then, you can move on to a good sports-medicine center, physical therapist, or athletic trainer who is knowledgeable about fitness and injury.

In addition, I ask clients to educate themselves. We all need accurate information about diet and exercise.

The best way to take control is to be intelligent about what you do. The problem today is there's so much "expertise" that it confuses the general public.

My fifth requirement is taking a personal inventory. Look at yourself; be realistic abut what *you* want to—and can—achieve. I discuss goals with every client. We discuss where/when to exercise. And establish healthful basics: sleep, relaxation time, consuming adequate liquids, sitting correctly, walking enough, eating regularly. I suggest clients know their metabolic rate, cholesterol level, calories expended on exercise, target heart rate.

The key to success—if there is one—is feeling confident to move ahead. Most women lack both confidence and skills. They have a much harder time being physical then men do.

The modern demands on women's time/energy, coupled with a lack of understanding about fitness, contribute to inadequate exercise. Women who don't exercise are bewildered by what's out there; women who do exercise don't know if they're doing it correctly.

**Q:** *What mistakes do women make regarding exercise?*

**A:** Most women don't start to exercise early enough in life, *(Continued on page 460)*

Dance France leotard, tights. Reebok shoes. Makeup, Craig Gadson; hair, John Sahag of John Sahag Salon, NYC

# news in time

**For the first time in a long time, there's real news in watches: more style, greater variety, with a new direction: back in time to another era for a pure, classic look...or back further still—to the Renaissance: moon-phase watches.**

The news in watches: a classic appeal that strikes you immediately, delivering accessories for day with the purity of design, the quality materials, and the precision craftsmanship of earlier days. Perfect examples, clockwise from top: Tourneau's classic gold-plated stainless-steel tank with a curved face, about $325. Tourneau, NYC and Bal Harbour...From Obrey, a one-of-a-kind watch encased in sterling silver, about $475. Bergdorf Goodman.... Emerich Meerson's handsome stainless-steel tank watch, with a separate second hand, about $175. Bloomingdale's, Cul-de-Sac; John Wanamaker, Philadelphia; Lazarus, Columbus OH; Bullocks Wilshire....From Hermès, another rediscovery—the clean look of a round white face with Arabic numerals, about $595. Hermes, NYC, Palm Beach, Dallas, Beverly Hills; San Francisco....And the straightforward styling of Asprey's gold watch, with "12" in red, about $1700. Asprey, Trump Tower, NYC. These pages, plaster casts from Eugene Lucchesi, NYC

news in time

One of the "newest," and most unusual, watches under the sun now: the mystical, magical moon-phase watch...

Arresting, fascinating, rediscovered: moon-phase watches—symbols of the precision craftsmanship, the scientific curiosity, nd the rarity of times that go back to the naissance—now ilable in a range of signs and prices, with ded dash of burdy straps. Clockwise from the tle finger, left: The una d'Oro gold moon-phase watch from Chopard with a sweep hand, about $13,300. Tiffany & Co.... Baume & Mercier's calendar gold-tone and stainless steel watch with phases of the Zodiac, about $950. Tourneau, NYC, and Bal Harbour. CD Peacock, Chicago. Shreve & Co., San Francisco. Omega's moon-phase watch in see-through skeleton black—another feature to watch for, about $480. To order at Tourneau, NYC and Bal Harbour. A limited-edition Jean Antoine's Piguet a gold perpetual calendar pocket watch—the ultimate in precision—that adjusts for leap year, strikes the hour. At Tiffany & Co., about $85,000. And Tiffany & Co.'s own glossy gold moon-phase watch, about $695C. Right: A salute to the moon-phase watch from Swiss Watch with date, date and sweep hand. At Tiffany & Co., about $269

AN EASIER

SIDE TO EVENING:

SEPARATES,

STAND-

OUTS!,

IN SENSATIONAL

FABRICS...

Dressing in separates: an essentially low-key approach to evening, now elevated with beautiful fabrics. You can see the special character—special dazzle—a gilded damask brings to Basile's enchanting evening blouse, *far left,* with black wool jodhpurs. Shirt, about $380; pants, about $300. Shirt at Amen Wardy, Newport Beach CA; Wilkes Bashford, San Francisco. Pants at The Twenty-Four Collection, Miami. . . . *Near left:* From Krizia, a clean-lined evening jacket—in gilded brocade worthy of the Raj—over black ribbed pants. Jacket, about $750; pants, about $395. Krizia Boutiques, NYC; Dallas; Beverly Hills. . . . *Beauty Note:* The makeup for dazzling fabrics: warm Soft Splendor lips, Brown Gem eyes, from Shiseido. These eight pages: Hair, Didier Malige for Jean Louis David; makeup, Lydia Snyder. Details, more stores, last pages this issue.

Bert Stern

AN EASIER SIDE TO EVENING: FAMILIAR SHAPES TURNED INTO ADORNMENTS WITH SPECIAL FABRICS...

The idea—the ease—behind this evening separates dressing: all you need is one dazzling piece and it changes everything. Perfect example, *opposite page:* Laura Biagiotti's wonderful, lean evening pants turned iridescent in embroidered paisley silk . . . here, with a Biagiotti hallmark—a terrific cashmere sweater, in red. Sweater, about $435. Pants, about $2500. Colitti, Millburn NJ; Martha, Palm Beach and Bal Harbour; Lina Lee, Beverly Hills; Wilkes Bashford, San Francisco; Helen's of Course, Beaverton OR and Seattle WA. To order at Bonwit Teller . . . . A sparkling idea from Genny, *this page:* soft, thin, shimmering "mirrored" silk georgette, to slip on as a tunic over pants, or here, as a dress over dark, matte legs. About $1275. Bloomingdale's; Suzy, Great Neck NY; Panache, Millburn NJ; Sophy Curson, Philadelphia; Loretta Blum, Dallas; Giorgio, Beverly Hills. For details, see last pages.

Bert Stern

Vogue Pattern #1651
by Yves Saint Laurent

AN EASIER SIDE TO EVENING: SHIMMERING SENSATIONS— IN GOLD, IN SILVER, IN ALL THAT GLITTERS...

Vogue Pattern #1654
by Emanuel Ungaro

**VOGUE PATTERNS** To sew: evening dresses that stand out with shimmering fabrics, with effortless style, with the appeal you find, *opposite page*, in a charming little shawl-collared wrap dress, dazzled with gold and silver metallic flecks on black panne velvet. Vogue Pattern # 1651 by Yves Saint Laurent; fabric, Lafitte. . . *This page*: All the news, all the attractivenes, all the glitter of the season—a long turtleneck tunic draped to the side, over a slim, straight skirt, in blue panne velvet flecked with gold and silver. Vogue Pattern #1654 by Emanuel Ungaro; fabric, Lafitte. For details, sewing information, see last pages.

Bert Stern

AN EASIER

SIDE TO EVENING:

A LITTLE BLACK

JACKET,

IN A FUR...

IN A SENSATIONAL

LEATHER



To cover any evening situation, beautifully: a short, shapely, rounded jacket, in black, in an intriguing texture. One extraordinary approach, *this page*, in Swakara broadtail, charmingly curved to follow the body; charming over any evening look—here over an equally romantic satin bustier and full lace skirt. Jacket by Evans. About $3000. Jordan Marsh, Boston; Jacobson's, Michigan and Ohio; Parisian, Birmingham AL; Evans, Chicago; Koslow's, Dallas; Macy's, San Francisco....More evening versatility, more unexpected "shimmer"—Mario Valentino's jacket, *opposite page*: small, feminine, in black suede embossed with patent leather swirls, and lined with broadtail, here, over his black velvet tank top and black suede skirt. Jacket, about $900, skirt, about $475. Mario Valentino, NYC; Ultimo, Chicago; Neiman-Marcus; Capriccio, Scottsdale AZ and La Jolla CA. Details, more stores, last pages.

Bert Stern

Lothar Schmid

# DAY OUT

When it comes to clothes that really work for you, day in/day out, the suits on these six pages! All based on classic tailored trousers. *Opposite*: The quintessential classic trouser, white wool gabardine (thin, lightweight, definitely for all seasons), and one of the most attractive jackets around—a long zip-front cashmere-and-cotton cardigan with ornamental buttons; and a short-sleeved cashmere shirt...pulled together, unflappable! Valentino Boutique. Trousers, about $330. Cardigan, about $1205. Valentino Boutique, NYC; Hirshleifer's, Forest Hills and Manhasset NY; John Wanamaker; Molly Moses, Pittsburgh. I. Magnin. Photographed at La Goulue, New York City restaurant ....Litmus test for working clothes: Will they travel? And few things travel better than jersey. *This page*: Oscar de la Renta's lean, clean-lined T-shirt and trousers of navy wool jersey with a hip-length white cotton ottoman jacket. Jacket, about $400; shirt and pants, about $670. Altman's; Montaldo's; D.H. Holmes, New Orleans LA; Balliet's; Barbara/Jean, Little Rock AR; Frederick & Nelson. These six pages: hair, John Sahag, John Sahag Salon, NYC.; makeup, Maria de Schneider. Details, see last pages.

**DISAPPEARING FAST: CLOTHES LOCKED INTO A SINGLE SEASON, PLACE, PURPOSE. INSTEAD: DAY CLOTHES LIKE THESE—RESORT EASY AND RELAXED BUT PERFECT FOR ACTIVE CITY AGENDAS—WITH CALENDAR-PROOF FABRIC AND COLOR, IMPECCABLE FINISH, A SOPHISTICATED "REAL-LIFE" CHARM**

Now a working suit doesn't have to be uptight, cast in cement, all the pieces matching, in order to be taken seriously. It can be, *this page*, a long, wool-and-silk button-front cardigan, lightly shaped, in sophisticated taupe-and-black checks spiced with red, and classic trousers in a variation of that check. To wear, as it is here, with a black cashmere turtleneck body suit, or its own taupe-and-black silk blouse, or. . . The turnout: jacket, trousers, silk shirt, and a red belt, Lanvin designed by Maryll Lanvin, about $1680. Maison Posh II, Locust Valley NY; Saks Jandel; Lou Lattimore, Dallas. . . Another terrific, atypical suit, *opposite*, starts with a terrific seasonless black-and-white silk tweed coat—7/8 length, shawl collared, easy—over slim trousers, and a black cotton body suit. . . and keeps going . . . full-time, nonstop, Donna Karan New York. Coat, about $675; trousers, about $335; body suit, about $145. Late January at Bergdorf Goodman; L.H. Rogers, Salem MA; Marissa Collections, Naples, FL; Lois Gean's, Magnolia AR; Frost Bros.; Lou Lattimore, Dallas. Details, more stores, see next to last pages of this issue.

DAY IN/DAY OUT

Lothar Schmid

More attractive real-life dressing that really does the job, *this page*, Gloria Sachs's navy-and-white polka-dot (nothing looks fresher!) single-breasted jacket and perfectly tailored trousers with a sleeveless navy shell . . . all in soft silk. Jacket, about $450; trousers, about $290; shell, about $120. Lord & Taylor; Kaufmann's; Jacobson's, Ohio and Michigan; Neiman-Marcus. . . . And from Ralph Lauren, *opposite*, another "soft-take" suit with impeccable credentials. Again in navy-and-white—this time, an Art Deco print—a classic silk jacket with its own matching soft belt; and in a variation of the print, slightly fuller trousers; a white silk turtleneck blouse. A look guaranteed to help you keep your "cool" any place, any time. The place here, the North River Bar, New York City. Jacket, about $258; trousers, about $238; blouse, about $138. December at Henri Bendel; Polo/Ralph Lauren, Short Hills NJ; Polo/Ralph Lauren, Chicago. . . . ***Beauty Note:*** Adding to the finish: makeup with a low-key attractiveness, an easy-going polish. *Opposite*, Ralph Lauren's Pink Diamond Lipstick with Honey Automatic Lipshine. And a spray of Lauren—his racy, spice-and-floral fragrance. Details, see last pages.

DAY IN/DAY OUT



Lothar Schmid

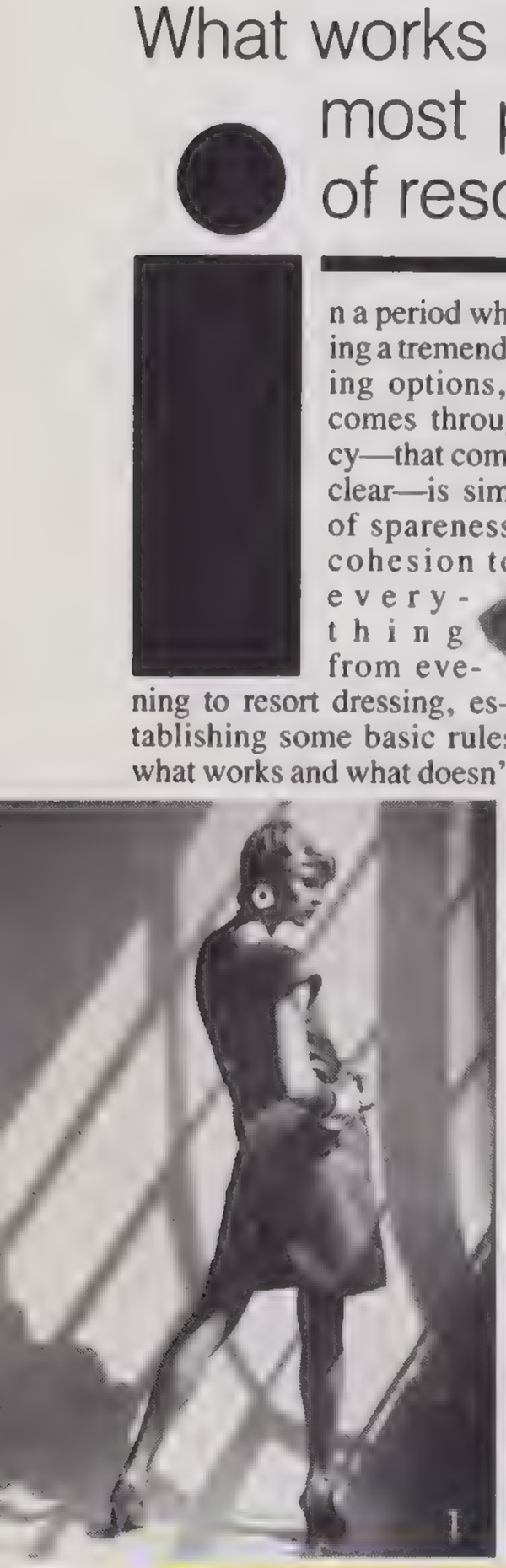
VOGUE'S

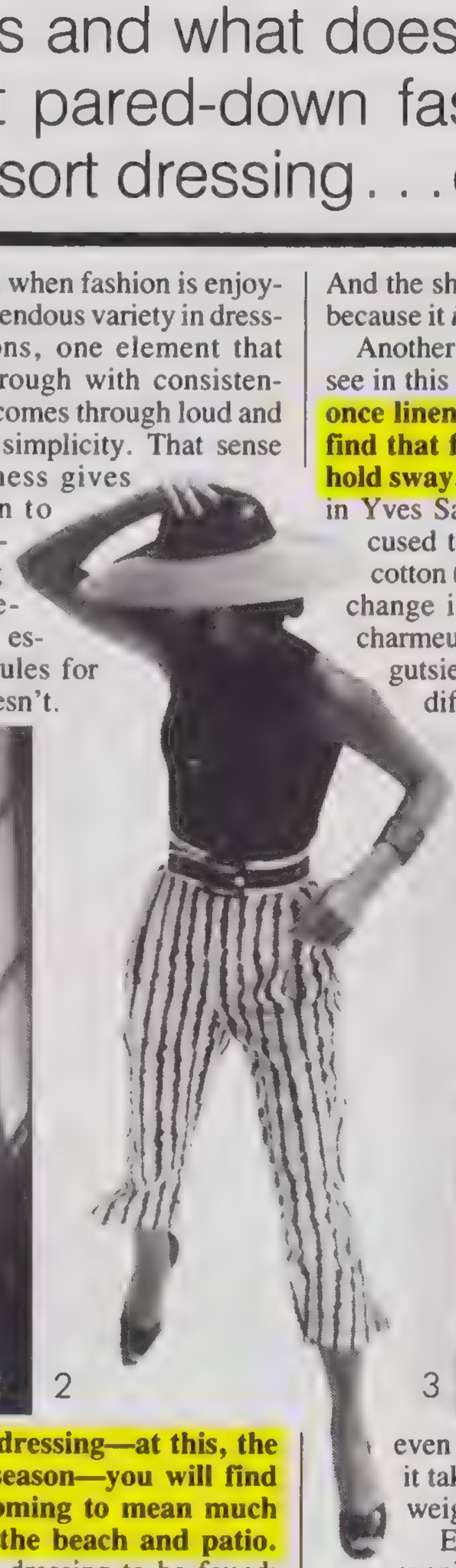
# Last Word

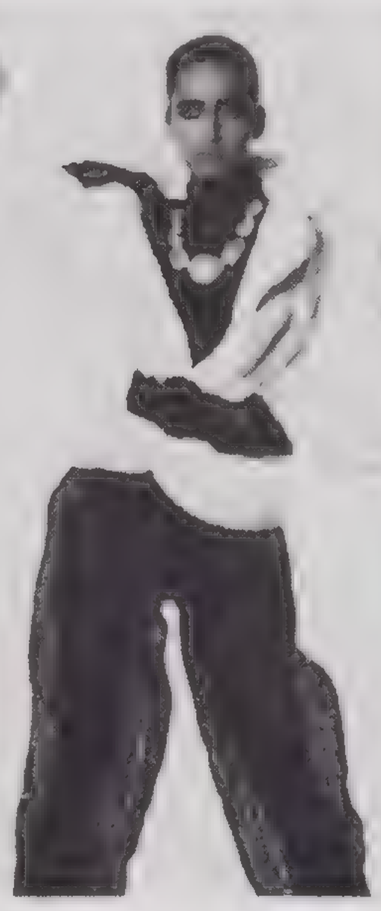
## ON FASHION IN THIS ISSUE

What works and what doesn't: when you're sparking this season's most pared-down fashion. . .if you want to make the most of resort dressing. . .or simply the most dazzling top at night

In a period when fashion is enjoying a tremendous variety in dressing options, one element that comes through with consistency—that comes through loud and clear—is simplicity. That sense of spareness gives cohesion to everything from evening to resort dressing, establishing some basic rules for what works and what doesn't.







**Starting with resort dressing—at this, the start of the "resort" season—you will find that this category is coming to mean much more than clothes for the beach and patio.** There is some very real dressing to be found; dressing you give as much attention to as you would to the most turned-out midsummer fashion; dressing such as Bill Blass's short, shaped red charmer, (1). That dress also provides a look at a recurring theme found in warm-weather clothes this year: sleevelessness—a theme that enhances an existing emphasis on the body, with the smaller, closer-to-the-body shaping that prevails. Baring arms suggests a change in the way you'll want to pull such a look together—it suggests a shift to flesh-colored hose rather than whitened or darkened legs; to balance the bareness and to let the dress stand out as *the* color. And the shoe to wear with a dress such as this, because it *is* polished dressing, is a pump.

Another change you'll see for warm weather, see in this issue, is a change in fabrics. **Where once linens ruled the waves, this year you'll find that fabrics with more heft, more guts, hold sway.** You can see a fabric with more to it in Yves Saint Laurent's small, bare, body-focused top and shortened pants in a heavier cotton (2). This change in fabric occasions a change in the accessories you add. Heftier charmeuses, weightier silks, and this kind of gutsier cotton fall differently, creating a different line and demanding a shoe—even if it's a sandal—with a heel; a belt, if it takes one, that's wider; jewelry with a weight to it, too, just like the fabric.

Everywhere, from the beach (2) to evening (3), to serious day dressing (4), what seems to work is a simple, close-to-the-body dark top. With this smallness in the top—and spareness in line throughout—Lanvin's pants dressing (4) can easily be the equivalent of a dress or suit, and it should be finished as such, again, with the additon of a heel, a pump. We've also added a big bag, wide cuff, and bold earrings—a few well-chosen accessories as strong and clean in their execution as the clothes.

A season of such sparseness occasions a very real, very dramatic change in jewelry. **With designs this stark, you'll want something more than a pretty little diamond or a cluster of slender bangles to wear with them; you'll want one carefully chosen accessory of real spunk.** John Iversen's silver and silk cord necklace (3) is a perfect example of the news in ornamentation. With dressing as minimal as Anne Klein's black turtleneck and Zoran's black pants, and a fur as stand-out as Grosvenor Canada's white mink jacket, belted boldly to give it hold on the body, this kind of big, bold accessory is what completes the look best. Another possibility that's especially good with a pervasive offshoot of the prevailing minimalism—bare necklines—is a glittering muffler to wear with most things dark, from day tweeds to evening velvets. **Wrapped at the neck, a muffler shot with gold or silver threads gives a sense of completion and specialness—not to mention dazzle—to dark, spare clothes.**

The word "dazzle" is one of the most apt to describe an entire category of evening wear this year. This is a season when lamés, gilded tapestries, golden brocades, and a wealth of metallic fantasies literally shine—perfect embellishments as they are for clean-lined designs. These fabrics are, indeed, their own ornamentation, and call for a restrained hand in accessorizing. We set off Basile's gilded evening blouse and Krizia's little gold brocade evening jacket (5) with black—black pants, black gloves, black shoes—and a remarkable pair of earrings. Anything more would be overkill—the nemesis of even the best fashion, in this or any season. ▽

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# HEALTH *style*

"Curing" procrastination . . . work vs. sex . . . diet: holiday savers . . . boxing for fitness . . . contraception . . . fiber: how much?

## What "sixth sense"?

When people say, "I see what you are saying," or "That remark left a bad taste in my mouth," it may be literally true, if they are among the approximately 10 percent of the population with a blending of the senses called synesthesia. For someone with synesthesia, stimulation of the primary sense is perceived in the ordinary way; but there is also a response by a secondary sense—for example, in the most common form, sound also produces a mental image of color, shape, and movement. These people literally "see" what they also hear. Any two of the senses can be involved—a strong smell may produce a feeling of sound, or a person may be able to "taste" the texture of something he or she touches.

The country's leading expert on this phenomenon is Lawrence E. Marks, Ph.D., Yale University. "There is nothing bizarre or neurotic about it," he said. "It is simply an inborn blending of two senses that most people don't have. And many people who do have synesthesia go through life without realizing everyone else isn't perceiving the world quite as they do."

Some of Edgar Allan Poe's writing indicates he may have had this ability. As a rule, people who have it are more creative than the average. And it seems to run in families. Dr. Marks believes that a higher percentage of children than adults have it, but that their attempts to communicate what they literally see, smell, etc., are ignored or "corrected" by adults who think it either imagination or an imperfect command of language.

What is it like to have synesthesia? According to one woman with "color hearing," "It's like a special gift most of the time—almost any music to me is like the opening scenes of *Fantasia* or a laser-light show. The minus side is that sound is very distracting when I'm trying to work, because I can't 'turn off.' And most piped-in music drives me crazy; it tends to look like grandmotherly dresses—little pattern prints in dull grey."

"I believe most people have the capacity for at least some form of synesthesia," said Dr. Marks, "if we paid attention to it."

## WORK: GOOD AS SEX?

*According to marriage counselors, sex is no longer a priority for many two-career couples. Observes Shirley Zussman, Ed.D., director, Association for Male Sexual Dysfunction, NYC, "By the time the two-career couple gets home, it's late, they're tired; there is no interest in or desire for intimacy." For some couples, however, career success replaces the sexual excitement in their relationship. Don Sloan, M.D., director, Sex and Marital Therapy Unit, New York Medical College, sees no problem as long as both partners are in accord on this point. "A desire for each other is key," Dr. Sloan said. "Even a shift from making love five times a week to once a month is okay—providing a couple's feelings for each other haven't changed." A case of withholding affection as a form of punishment or rejection is another matter. "We're talking about the transfer of energy toward fulfilling career goals, and that may be, in fact, as satisfying as sex." No matter how few hours couples spend together, Dr. Zussman adds, "A spouse is someone who cares. And there's always a chance for renewed sexual desire."*

**KICKING THE HABIT: Last November, well over five million women and men—about 10 percent of U.S. smokers—gave up cigarettes for a day, with over three million of them still not having taken another puff up to five days later. This year, the American Cancer Society hopes to beat that record on November 21, the date of the ninth annual "Smokeout"....**

**DRINK UP!** According to the latest survey, in 1984, Americans' alcohol consumption went down for the first time in at least a generation. Skyrocketing: our intake of "no" beverages—those with no calories, no caffeine, no additives, no sugar. A dramatic shift: statistics suggested that, in '84, soft drinks outpaced water as the most-consumed beverage in the U.S.

*Stay-healthy reminders: Have a working smoke detector in your home, always use your seat belt . . .*

## Calorie-slicing

*To assist the growing number of Americans who are pursuing the benefits of a lighter, more healthful style of eating, more and more restaurants across the country are offering "alternative menus." At San Francisco's Four Seasons Clift Hotel, chef Werner Albrecht's smoked mussels and scallops salad, tenderloin of veal with goat cheese, and dessert of fresh fruits weighs in at under 500 calories. His technique: to replace tastes—vinegar, lemon, or garlic for salt, skim milk (excellent, if fresh) for heavy cream. Chef Jonathan Waxman at NYC's Jams tosses lightly steamed vegetables with a half-and-half mixture of butter and water for flavor and glisten. Also the idea: learning to appreciate the fresh, natural flavor of foods without sauces.*

## FOOD TASTES

**The key shift in our food-shopping habits within the last decade: while we once read labels with an eye to safety—on the lookout for pesticides and preservatives that robbed food of its "naturalness"—our concern now is good nutrition, checking out salt, fat, and cholesterol content. Still on the rise: the number of Americans who are eating less red meat and more vegetables.**

© 1985 Procter & Gamble.

# How to teach your hair some *new* body-language.

By Christie Brinkley

My first tip is Prell full-body shampoo. Because Prell shampoos body in, instead of out, and brings out fullness.

Next, new Prell Protein Enriched Conditioner. It's especially formulated to work with Prell Shampoo...and helps manage all that body. I call it my Prell body-building system.

**Prell Shampoo and New Prell Conditioner**
**The New Prell Body-Building System**

# Contraception Now and Tomorrow:

## *The Trends, the Options, the Changes*

BY MELVA WEBER

merica in the mid-'eighties: Of the fifty-four million women in the childbearing age-range of fifteen to forty-four, more than half—55 percent—use some form of contraception to prevent unwanted pregnancy. Still, more than half of the nation's more than six million pregnancies each year are unintended, either unwanted or ill-timed. And about half of the unintended pregnancies are ended by legal abortion.

Risks of contraceptives to life and health, other than the risks involved in pregnancy should they fail, still weigh on women's minds. Just how dangerous is the Pill or the IUD (intrauterine device)? Do all users share these risks? For the individual woman it all comes down to a package order: What pregnancy-control method is safest for health now and later, works dependably, is free of side-effects for oneself and one's partner, best suits the couple's life style?

***CONTRACEPTIVES NOW: THE MOST-USED METHODS*** Sterilization—surgically interrupting the Fallopian tubes in women, the vas deferens sperm-carrying tubes in men—is today the leading contraceptive method used in this nation. During the past decade, female sterilizations more than doubled while use of oral contraceptives dropped off severely. Counting both men and women who have sterilizations, one-third of contraceptive users choose this method. It's for people quite certain they won't want children in the future. Though reversal operations are done, rates of restored fertility are low, so for practical purposes sterilization is a one-time, permanent method. According to the American College of Obstetricians and Gynecologists, the average cost for a vasectomy is $241, of female tubal sterilization $1180.

Next in line among contraceptive methods is the Pill, now used by 29 percent of the nation's twenty-nine million women who take measures to prevent conception. Condoms are used by 12 percent, diaphragms by 8 percent, and IUDs by 7 percent in the most recent survey by the National Center for Health Statistics.

***THE TREND BACK TO THE PILL*** Drop-off in Pill use reflected fears of heart attack, stroke, and blood clots: risks that had increased with the high estrogen dosages of the earlier oral contraceptives. Today, estrogen-progestin combinations, low-dose formulations, and triphasic starts for entering Pill use have greatly reduced health risks (but not sufficiently for women who smoke or are past thirty-five); and many women are returning to the Pill, or are starting this contraceptive method in increasing numbers. According to Bruce D. Shephard, M.D., clinical associate professor of obstetrics and gynecology at the University of South Florida, 86 percent of deaths attributed each year to oral contraceptives could be prevented if women who smoke and those over age thirty-five were taken off the Pill. In addition, he says, doctors should advise contraceptive methods other than the Pill for all women with high risks of cardiovascular disease—those who are obese, have diabetes, high blood pressure, high cholesterol and fat levels in the blood, or a family history of heart disease.

The good news about the Pill: it reduces risks of uterine and ovarian cancer, pelvic inflammatory disease, anemia, rheumatoid arthritis, and benign breast cysts. And a report of increased breast cancer in women using progestogen-containing oral contraceptives has been rejected by an advisory committee of the Food and Drug Administration. The committee also recommended removal of package insert warnings that women with breast cancer in the family should avoid oral contraceptives. Research does not support such a warning, they say. But women on the Pill should have annual breast examinations and Pap tests, as should all other women.

***"CONVENIENCE" CONTRACEPTIVES*** Spermicide foams, gels, and suppositories, used alone or combined with mechanical barriers such as condoms, diaphragms, and sponges, act as contraceptives and provide some protection against disease. Directed strongly toward the young market, they can be purchased without prescription and initiated without directions from a doctor.

More than a million teenage women in the U.S. become pregnant each year, more than 75 percent of them unintentionally. Widespread fear and confusion about the risks and safety of contraceptives lead to nonuse of birth control and also add to ineffective, irregular use, said Luella Klein, M.D., Atlanta, past president of the American College of Obstetricians and Gynecologists, who feels that obstetricians and gynecologists should *(Continued on page 452)*

## THE SPONGE: IS IT SAFE?

In the two years since FDA approval, the ''Today'' contraceptive sponge has weathered several attacks: a link with toxic shock syndrome (proven to be insignificant when the sponge is used correctly) and a claim that the sponge material was carcinogenic (''an irresponsible and incorrect accusation,'' said Elizabeth B. Connell, M.D., professor of gynecology and obstetrics at Emory University School of Medicine). Despite these charges, the sponge has gained medical respect, continued support from the FDA, and the enthusiasm of an estimated one million users who choose the sponge for its convenience, comfort. If used properly and consistently, efficacy of the sponge is 89 to 91 percent—which makes it ''an attractive alternative to the Pill and the IUD for women who are concerned about safety and who—for medical or personal reasons—are willing to accept a somewhat less effective method of contraception,'' said Dr. Connell. Side benefit: there's good evidence in the laboratory that the sponge's spermicide, nonoxynol-9, has some activity against sexually transmitted diseases. In the works: a sponge that—when impregnated with a certain drug—fights trichomonas vaginitis and other vaginal disorders. —LINDA WELLS

**Sixty-five percent of American women surveyed rated childbearing to be less risky or as risky as the Pill. They were wrong.**

*Gallup poll commissioned by American College of Obstetricians/Gynecologists*

# New Freedom® introduces Carry & Toss™ bags!

Now, in every box of New Freedom feminine products you'll find a free supply of Carry & Toss™ bags. So, wherever you go, carry New Freedom with you. Then toss.

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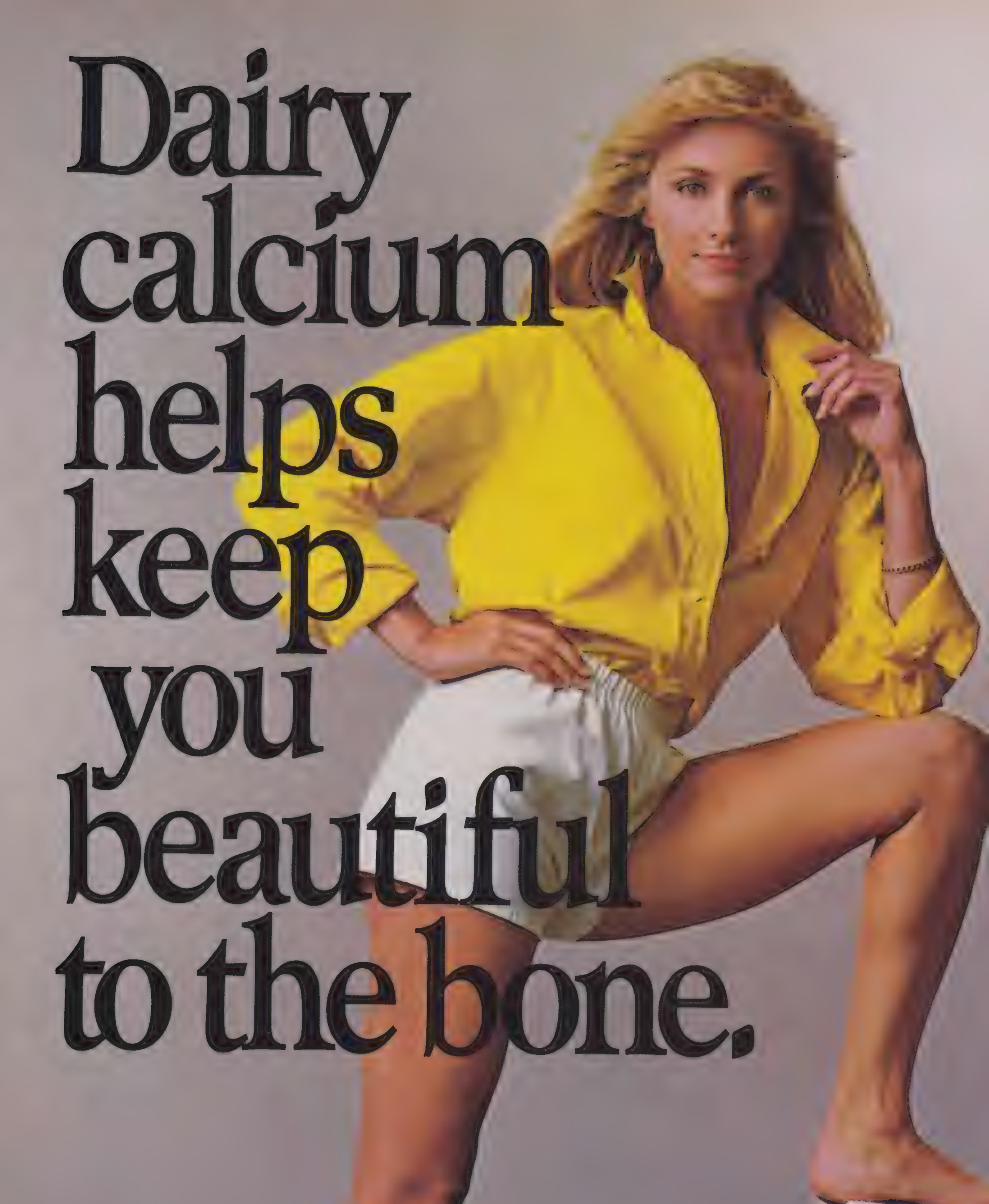
# Dairy calcium helps keep you beautiful to the bone.



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For beauty that's more than skin deep you need calcium. To build strong bones. And keep them strong throughout life.

Your body can't make its own calcium, but there's a natural way to get it. Just enjoy your favorite dairy foods.

## CALCIUM IS THE LATEST WORD IN BEAUTIFUL BODY LANGUAGE.

Calcium is crucial for good posture, healthy smiles, graceful moves, and active muscles. Because it works to keep your bones strong and your joints flexible. So you can make your body say what you want to say.

With those kinds of benefits, the word is out on dairy foods: They've got far more calcium than other foods you normally eat. They're easy to prepare. And they're delicious.

Milk, cheese, buttermilk, yogurt, and ice cream are all rich in calcium and appetite appeal.

No matter how you take it, the calcium in dairy foods helps you get your special message across. And that's beautiful news to any body.

## YOUR BONES HAVE A LIFE OF THEIR OWN.

Your bones are very much alive, and constantly rebuilding throughout life with the calcium your body takes in.

If you don't get enough calcium over time, your bones can become fragile and easily broken—a condition known as osteoporosis.

But you only need 800 milligrams of calcium* a day to feed your bones. And you can get it from three ounces of swiss cheese. Or a cup of yogurt, an ounce of cheese, plus a glass of milk. That's all it takes.

Of course, dairy foods taste so good you might not want to stop there. So go ahead and live it up. You'll be doing yourself a beautiful favor.

## HIGH IN CALCIUM. LOW IN CALORIES.

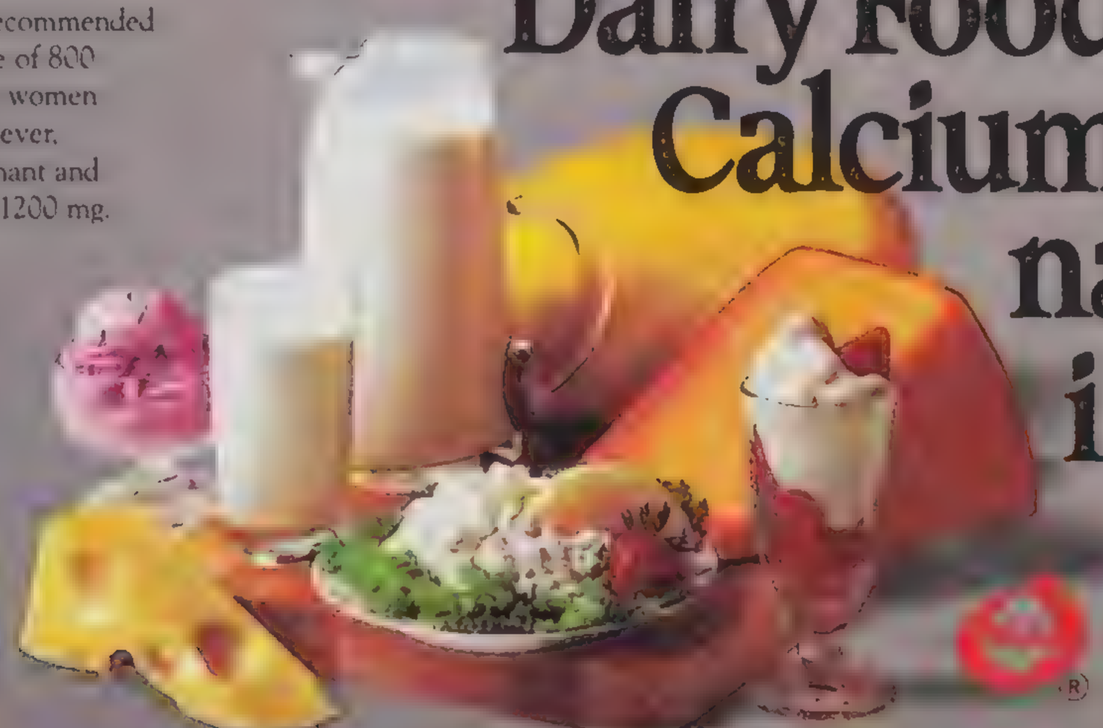
Dairy foods make it easy for you to get the calcium you need. And dairy foods are part of a balanced diet. Yet too many people—especially women—have given up eating right, in search of the Body Beautiful.

But if you stop and think about it, won't you be a lot more beautiful if you're fit and trim? Instead of just thin?

That's where dairy foods come in. Two glasses of milk and a serving of yogurt give you 100% of the calcium* you need in a day to keep your bones in beautiful shape. Plus 59% of your daily protein, 100% of your riboflavin, and 93% of your $B_{12}$ according to Recommended Dietary Allowances. All this, for only 15% to 27% of your daily calories.

So fuel up with dairy foods. And keep your beautiful body in top form.

*Based upon the Recommended Dietary Allowance of 800 mg. of calcium for women 19 and older. However, the RDA for pregnant and nursing women is 1200 mg.



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# HAIR "THERAPY"

*When researchers tested the effectiveness of coal-tar derivatives in combating scalp itching and flaking, they made a surprising discovery: "Women using tar-containing shampoos reported not only improved scalp condition but more manageable, thicker-feeling hair," said dermatologist Albert M. Kligman, M.D., Ph.D., of the University of Pennsylvania School of Medicine at a symposium sponsored by the Neutrogena Skincare Institute in December, 1982. Product formulators in the audience took note: this year, Neutrogena introduced T/Gel Conditioner containing, along with conventional conditioning ingredients, a nongreasy, less pungent tar derivative. Used three times a week, it not only boosts hair's appearance but can help control dandruff even if not used with a medicated shampoo.*

# COLD COMFORT

**If you're planning a plane trip in this cold-and-flu season, be prepared: "Changing air pressure and lower humidity inside planes can exacerbate common-cold symptoms," said Carl Shellenberger, Ph.D., director of clinical affairs for Warner-Lambert. To counteract, take a decongestant for a head cold *before* takeoff to help prevent headaches and clogged ears; if your ears do get clogged, chew gum, yawn, or just open your mouth wide to equalize the pressure in and outside your body. Drink plenty of nonalcoholic fluids, and pack a cold-care kit: pain-reliever, cough suppressants (preferably in nonliquid form for easy transport), nasal spray; take along moisturizer and lip balm to prevent dryness.**

*(Continued from page 448)* more clearly inform women patients not only about the risks and safety of the Pill and IUD, but compare those risks with the risks of pregnancy. ACOG figures show that for fertile, sexually active women using no contraceptive method, 60 to 80 percent will become pregnant in the course of a year. The death rate from pregnancy-related causes: 7.2 per 100,000 women age 15-24; 12 in age 25-34; and 27 in age 35 to 44. For women using IUDs, the death rate from IUD-related causes (including the five unintended pregnancies per 100 women) is 1.3 per 100,000 users. With oral contraceptives, the chance of pregnancy is between two and four per 100 women per year. Pill-related or Pill-failure-pregnancy-related death rates vary widely between age groups ranging from only six-tenths per 100,000 in the youngest (15-24) nonsmokers, to a startling 84.5 deaths per 100,000 in older (35-44) women who do smoke. Even nonsmokers in the 35-44 range had 22 deaths per 100,000, suggesting that the Pill is not suitable for them. Women smokers ages 25 to 34 have pill-related deaths of 10.2 per 100,000, or approximately the same risk as from deaths in auto accidents; if these women did not smoke, their risk of Pill-related death would drop to 1.6.

***RISK/BENEFITS*** Ask your gynecologist. To assist doctors in advising about benefits, risks, and effectiveness of contraceptives, ACOG designed and distributed to its physician-members an up-to-date information "slide-rule." (To order one, send a business-sized, self-addressed stamped envelope to ACOG, 600 Maryland Avenue SW, Washington, DC 20024.)

***BE A PERFECT USER*** The accidental pregnancy rate takes into account not only the failures of the method itself but the slip-ups in use, such as forgetting to use the contraceptive or using it incorrectly. Promotion materials for several over-the-counter birth-control products may tell you their method is between 90 and 98-plus percent effective—if used correctly. Among perfect Pill users, said Dr. Klein, about a one-percent failure rate may be expected; but in practice, there are two to four pregnancies per hundred users per year. "We cannot expect perfection in contraceptive use," said Dr. Klein, "any more than we expect perfection in other aspects of life." For the woman choosing a contraceptive, it's important to weigh the possibility of contraceptive failure and the decision whether to carry the accidental pregnancy to term or to have an abortion.

***AND IF IT FAILS...*** The right to legal therapeutic abortion today is law. George M. Ryan, Jr., M.D., Memphis, Tennessee, past president of the American College of Obstetricians and Gynecologists, said, "Women's right to this choice is being challenged, and possibly may be withdrawn in the not-too-distant future. I strongly feel that women who believe the choice of abortion should continue to be available for contraceptive failures—as well as other indications for abortion—should fight just as actively to protect that choice as are other women who are fighting to remove it. Otherwise the future can offer little in the way of alternatives for contraceptive failures."


## Additional information about Zyderm® Collagen treatments for discussion with your physician.

For tens of thousands of people, Zyderm® Collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

**Zyderm Collagen is not for everyone.** Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

**All medical procedures require caution.** Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

**Extra care is required for certain people.** Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

**Possible reactions to treatment.** An understanding of the safety of Zyderm Collagen is based on seven years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

**Consult your doctor.** Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

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# HEALTH

## YOUR DIET: HOLIDAY-SAVERS *style*

**By Judith S. Stern, Sc.D.**

The holiday season, Thanksgiving through New Year's Day, is traditionally associated with fine food and good cheer. . . and January is traditionally the month we diet.

The holidays' fixed menus are part of our cultural heritage, stemming from a time when rich foods and large portions were a welcome sign of plenty. Today, some of these treats, such as eggnog, are so high in calories, fat, saturated fat, and sugar that most of us wouldn't dream of consuming them on any other occasion.

A solution is to be innovative with your menu. Instead of roasting a goose (high in calories/fat/cholesterol), poach a whole salmon.

But, if you and your family feel—understandably—that Thanksgiving turkey isn't worth eating without stuffing and cranberry sauce, it takes a bit of planning not to gain weight and increase your blood cholesterol. In fact, most traditional foods can be prepared with less fat, saturated fat, and sugar without compromising taste. If you like the taste of butter, use half butter and half corn oil in some recipes to decrease saturated fat and increase polyunsaturated fat.

When you entertain, prepare the foods that tempt you the most, last. If you're tempted by desserts, ask guests to bring them. And give guests the leftovers or freeze them instantly.

It's hard to deal with presents of wonderful food. Don't open them when you're alone and/or hungry. Take sweets to the office.

Finally, don't add extra stress to your life by trying to diet during this period. If you have a problem with your weight, your goal should be not to gain weight over the holidays. For the week before Thanksgiving or Christmas dinner, eat 100 fewer calories a day by eliminating toast at breakfast or a glass of wine with dinner. The 700 calories you save can be partially "spent" on stuffing and gravy with your turkey and a modest piece of pumpkin pie. . .

**Judith S. Stern, Sc.D.,** *is professor of nutrition at the University of California at Davis.*

| FESTIVE FOODS | CALORIES | COMMENTS |
|---|---|---|
| TURKEY DINNER | | |
| turkey, 3 oz white meat | 132 | Small portion but supplies over 50 percent of RDA for protein; good source of $B_2$, $B_6$, niacin, pantothenic acid, iron, zinc. Don't eat the skin. |
| gravy (defatted), ¼ cup | 30 | Go easy on salt to minimize sodium. |
| stuffing (herbs/bread), ½ cup | 107 | High in fat (over half the calories), in sodium. |
| stuffing (sausage), ½ cup | 292 | Have a smaller portion (¼ cup) to save calories. |
| cranberry-orange relish, ¼ cup (uncooked) | 123 | Good source of vitamin C but typically high in sugar; use less sugar. |
| creamed onions, ½ cup | 140 | Poaching in wine, herbs, water saves 75 calories. |
| sweet potato, candied, ½ cup | 185 | Good source of vitamin A, C, potassium, manganese, but better eaten plain, baked. |
| BEEF, RIB ROAST, 3 oz (no bone) | 365 | Good source of protein, niacin, iron, zinc. Very high fat—trim off all visible fat to cut 165 calories. |
| with Yorkshire pudding | 175 | High in calories, fat, saturated fat. Cook separately, save 40 calories per serving. |
| GLAZED SMOKED HAM, 3 oz | 260 | Good source of protein, $B_1$, niacin, iron, zinc. High in fat (65 percent of calories), saturated fat, sodium, nitrites. Fresh has less sodium, nitrites. |
| ROASTED GOOSE (with skin), 3 oz. | 259 | Good source of $B_2$, $B_6$, niacin, iron, magnesium; high in fat (over 60 percent of calories), saturated fat. Save 60 calories if you don't eat the skin. |
| PIES (1/7 of 9" diameter) | | |
| apple | 402 | Eat less; a generous forkful is 50 calories. |
| pumpkin | 287 | Lower because it has only a bottom crust. |
| mincemeat | 441 | The calorie champion! |
| add: whipped cream, 2 T | 50 | Higher the fat content, higher the calories. |
| cheese, cheddar (1 oz) | 114 | |
| ice cream, vanilla (⅓ c) | 85-120 | |
| plum pudding, ½ cup | 340 | Loaded with calories, fat, sugar—eat sparingly. |
| hard sauce (2 T) | 125 | |

# Q&A

## Roughage: too rough? . . . bifocal contacts updated

**A recent switch to a high-fiber diet has left me feeling bloated and cramp-y. Could I be overdoing it?**

"Acute gastric distress can result if you suddenly greatly increase your intake of fiber," said Judith S. Stern, Sc.D., professor of nutrition, University of California at Davis. The reason: fiber causes bacteria in the large intestine to produce gases. In excess, this can bring on abdominal distress. Your body is better able to adapt to a high-fiber diet if you introduce it gradually. It may also help to vary the source of fiber—from grains, fruits, and vegetables—and to spread out intake throughout the day.

"Most Americans have the opposite problem: they get less than ten grams of dietary fiber a day and could safely triple that," said Dr. Stern. "While some health-care officials recommend forty to fifty grams of dietary fiber daily, that may be excessive. Although fiber decreases the transit time for food to pass through your digestive system, it also inhibits the absorption of certain minerals—and could contribute to iron and zinc deficiencies."

**I'm forty-four and starting to have trouble reading the small print. Is there a way to continue with contact lenses or are bifocal glasses inevitable?**

Bifocal hard contact lenses have, in fact, been around for quite a while, but were very difficult to wear because of their hardness and thickness. With the newer soft bifocal lenses, the success rate is considerably higher, said Spencer E. Sherman, M.D., attending eye surgeon at the Manhattan Eye, Ear and Throat Hospital in New York City. There are two major categories or styles—crescent lenses, which are weighted at the bottom; and concentric lenses, which are like bull's-eyes with the lens prescription for reading on the outside and the lens for distant viewing on the center. Most people find that the easiest lenses to adjust to are the concentric. Another alternative is "monovision"—one eye corrected for near vision and the other for distance. Each lens type has its pros and cons, "but in general," said Dr. Sherman, "I prefer bifocal lenses because you have equal vision in both eyes."

Both bifocal glasses and contact lenses are difficult to adjust to, "but if you've worn contact lenses before, the adjustment will be easier—within a few days you should be wearing them comfortably with good vision." It's actually easier to adjust to bifocal contact lenses than to bifocal glasses, Dr. Sherman has found.

Some drawbacks to bifocal lenses: they work for only about half of those who try them; they should not be worn for most sports; you cannot sleep in them; and they do not correct astigmatism. They can, however, be used safely for driving. ▽


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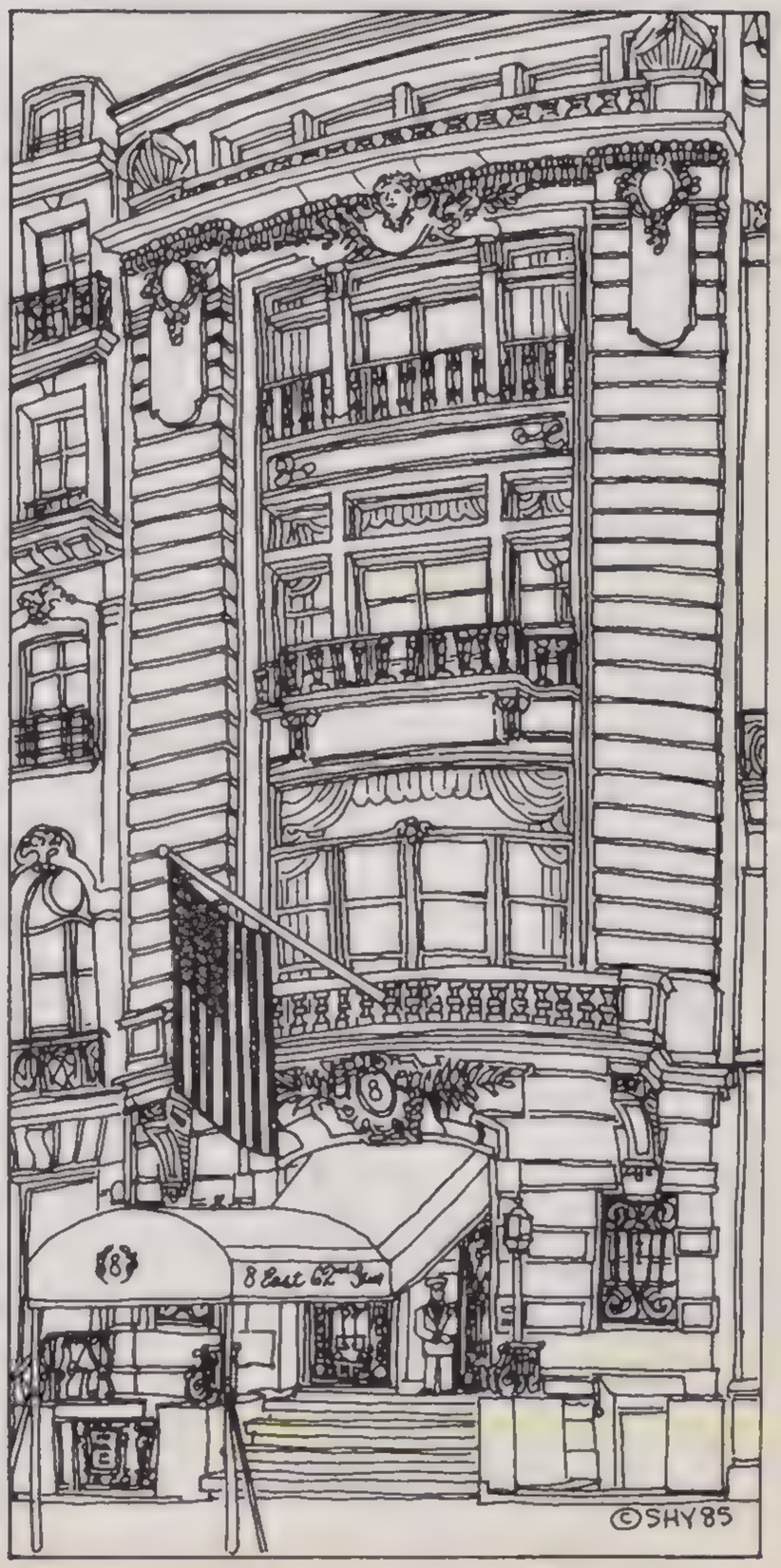


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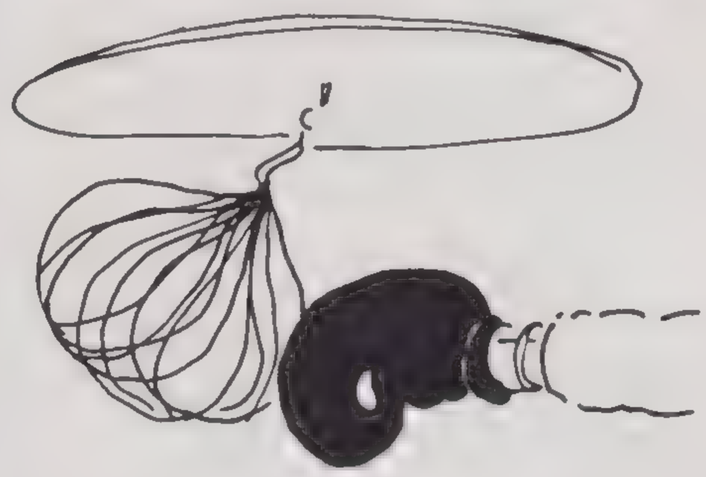
# HEALTH *style*

## FITNESS ALTERNATIVE **BOXING!**

*What if there were a way to get in shape, boost your confidence, and release your frustrations? In fact, there is. It's called boxing—not against an opponent, but against a sixty- to eighty-pound weighted bag. By taking out your stresses on a dangling speed bag, you can reap very real benefits.*

*According to John Perretti, owner/president of Madison Avenue Muscle, NYC, and former four-time National Kick-Boxing Champion, women seem to assimilate boxing techniques much more quickly than men. "They learn the movements as something abstract. They don't have an ego problem about hitting the bag or trying to impress someone."*



*Perhaps the most important consideration in boxing is protection of your hands. (Rest assured: it doesn't break your nails.) Bag gloves can usually be bought where you box, and flat shoes (you don't wear sneakers) at an athletic shop. Boxing attire is whatever is most comfortable for you.*

*A typical one-hour training session (an hour of private instruction costs $40 at Madison Avenue Muscle) begins with learning how to wrap your hands and practicing steps and punches without a bag. You begin with one series of steps, and practice them over and over until you have achieved a level of skill. Another movement is added and then the two are combined. The movements themselves are dance-like—hips twisting while hands are punching—with constant action. Within one or two sessions, you are ready to take on the bag.*

*The aerobic component of a boxing workout is its most important benefit. "As long as it is performed for twenty to twenty-five minutes, cardiovascular efficiency can be improved," says Michael Marino, R.P.T., research associate at NYC's Lenox Hill Hospital, Institute of Sports Medicine and Athletic Trauma. And, "because boxing uses arms and legs, it is a much better workout than all-arm or all-leg exercises," notes Marino. Also, agility and coordination are improved through the opposite uses of left and right hands, as well as the opposite forces of upper and lower body.*

*Boxing's additional benefit: giving a real sense of self-confidence in physical strength. Julie Anthony, Ph.D., clinical psychologist and owner of the Aspen Club, Colorado, says, "Learning to box is part of women's wanting to learn more about their bodies' capabilities. Boxing is a statement that we're feeling good about our bodies and feeling good about developing them."*

*Can anyone box? "You need mental focus. Boxing is all technique, but to have fun doesn't take long at all," stresses Perretti.*

*To try it, check your local health club or YMCA.* —MARY JANE COUGHLIN

**PREGNANCY TIMING** **Bringing the latest biotechnology advances into a woman's control: two new types of at-home medical tests—one aimed at predicting ovulation (and a woman's most fertile time), the other at confirming pregnancy as early as the first day of a missed menstrual period—recently approved for over-the-counter sale by the FDA. Key to these tests' reliability: monoclonal antibodies, chemical reagents that "search out" specific substances in a woman's urine—in these tests, hormones that are normally present either only before ovulation or only during pregnancy. "These tests are easy-to-read, reliable alternatives to expensive, complex professional tests, but they are not a substitute for a physician's care and ideally should be used under a doctor's supervision," said Kenneth J. Ryan, M.D., chairman, department of obstetrics and gynecology, Harvard Medical School/Brigham and Woman's Hospital, Boston. Another caveat: "A woman who does not want to become pregnant should never view a 'non-fertile' result on an ovulation predictor test as a sign that she can ignore the need for contraception." (To look for at a pharmacy: Tambrands' First Response pregnancy/ovulation predictor tests, Ortho Advanced Care Ovutime.)**

MERLE NACHT

# Your Well-Being

BY BARBARA LANG STERN

## Procrastination: when is it positive?... anxiety-free ways to get things done

Despite its bad press, procrastination can be positive: if you put off reaching for that cigarette or candy, the craving passes and you may be a step closer to healthier habits. If you postpone vacuuming so you can meet a friend, you may have made a satisfying choice. Procrastination is tied up with your personal priorities and values, but it becomes a problem when it causes you considerable discomfort and interferes with your goals and relationships. Why do it?

Experts on procrastination agree that a major cause is fear of failure. Suppose you have a report to write, but you're not sure you can do it well enough to satisfy your boss, or to meet your own standards. Maybe you're not sure you can do it at all. *If* you can live with the *possibility* of failing, then you can afford to say, "I might as well get started and see what I can do." But if failure looms as potentially devastating to your self-esteem, you'll procrastinate to protect yourself from failing, or from the suspense of even trying!

Your subsconscious rationalizations, superstitions, and magical hopes may include: "I don't want to face this now, it's too difficult/threatening; if I put it off, maybe I won't have to do it; maybe I'll get an idea that will make it easier; maybe I'll feel more like doing it later. If I complete it now, I'll just have to face judgment sooner. Worse, if I do it too easily/finish it too soon, it probably isn't as good as it should be/I'm probably not earning my money. However, if I wait until the pressure of the deadline overcomes my dread of the task, I'll get it done—but I'll be short of time, so it won't be the *best* I can do; therefore I don't have to feel as bad if I fail."

An insidious consequence of this scenario was pointed out by Laura Solomon, Ph.D., assistant professor at the University of Vermont, who is doing research on procrastination there with Esther Rothblum, Ph.D. "We've found that students who procrastinate in order to protect themselves from having to take responsibility for a failure—which women do more than men—also may be less likely to take credit for their successes. So you have a system in which there's no way to enhance one's self-esteem."

One way of reducing procrastination is to identify and deal with its underlying cause. You somehow need to give yourself the same permission most others gladly will give you to do your best without expecting perfection; to try, occasionally to fail; to learn and go forward. You also need to recognize whether fear of *success* is causing you to procrastinate, as a way of limiting your achievement.

If you procrastinate because you dislike a task, what specifically bothers you? Does some aspect make you feel inadequate? Can you deal with that? If the job is merely tedious, can you arrange for someone else to do it? Are you operating under the misguided belief that what you do should be effortless? If you procrastinate as a way of showing you're in control, is that demonstration really useful? Would you be any less in control if you were to *choose* promptness?

A second approach to reducing procrastination is to work directly on changing and improving your behavior:

- Remind yourself vividly and often of the negative consequences of procrastinating, including the panic, guilt, self-criticism, embarrassment, inferior work you couldn't review, late charges for payments past due.
- If a project seems overwhelming, break it down into small, manageable steps. *Write* down, in order, exactly what you need to do. Making the list starts you moving, gives you a sense of organization and mastery, shows there are things you can do easily: it's difficult to fear failure over clearing desk space or putting index cards in order.
- Try tackling a task for just five minutes. Almost anyone can handle that and it breaks the ice. Afterward, you'll probably have demonstrated to yourself that you made progress, making the next session easier.
- Praise/reward your efforts.
- Visualize the next step as though you're actually doing it; then try it for a brief time.

Two helpful books on procrastination are: *Procrastination: Why You Do It: What To Do About It*, by Jane B. Burka, Ph.D. and Lenora M. Yuen, Ph.D (Addison-Wesley); and *Doing It Now* by Edwin C. Bliss (Scribners).

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## britain's treasure houses

*(Continued from page 414)*

all the cooking herself other than for the large shooting weekends during the winter, for which she hires outside staff. At Easton, these occasions, a part of English country-house life that has changed little over the years, are Edwardian in their scale, with every room in the house filled and up to twenty sitting down to breakfast, lunch, tea, and dinner. All this, as well as seeing to the flowers in all the rooms, checking that the bedrooms have enough books, that the bathrooms are well stocked with bath essence and soap, Claire takes in her stride. "There is only one thing," she told me, "that I find really difficult about living in a house like Easton, and that is when there has been a heavy rainstorm, you go down to the basement and you find a stream running from one end of the house to the other. It's maintenance that is a nightmare."

The Marchioness of Salisbury is the chatelaine of two Elizabethan houses, Cranborne Manor, in Dorset, and Hatfield House, in Hertfordshire, which is open to the public. "Looking after Hatfield," Lady Salisbury said, "is an endless task. It's like trying to maintain the Firth of Forth railway bridge. As soon as you've finished repairing one part, something else crops up."

The organization required to run two houses successfully is immense. "When we took over Hatfield in 1972, it took us longer than we thought to work out a way of life that was possible. What we have are two completely separate, though very small, households, consisting in each case of a permanent couple and a secretary/housekeeper. Since we entertain regularly in both houses, I would find the task of running them extremely difficult without help at each end. Time is my biggest problem. When my father-in-law died, a very old friend of mine said to me, 'You'll never have any time to yourself again.' I just brushed it off as nonsense, but of course she was absolutely right.

"It never crossed either of our minds that we wouldn't take on Hatfield," Lady Salisbury continued. "I feel that anything that can possibly be done to keep it going must be done. Robert's feeling is that it isn't really his anyway. It's in trust for the next generation, and one hopes that that generation will feel it's in trust for the next. I don't just mean for the family, but for the nation. Hatfield has been open since the day it was built. Anyone who was interested to see it could ride up to the door and ask the housekeeper to be taken round. It was my father-in-law who started, after the war, to do it on a more elaborate scale. Although most of it is open, we still think of it as a private house and use it as such.

"Robert and I live in a flat on the ground floor of our wing. On the floor above this are the state rooms which we can commandeer for visitors if necessary, and on the next floor all the children have rooms, and there are more guest bedrooms up there. When we are here for Christmas, the dust sheets are lifted, the fires are lit, and we move into the show rooms. Not only is that very nice for us, but I'm certain that it helps the atmo-

## tomlin/wagner

*(Continued from page 396)*

Tomlin has always been the conscience of her audience—a psychic sharpshooter who only hurt when she made us laugh. With the self-containment of a Zen master, she could fling out an aphorism—"Remember, we're all in this alone"—and make it stick. Then turn, with feline grace and such a complicitous, winning smile that she made reality sting even more.

Her characters—Ernestine the power-mad telephone operator, Edith Ann the wise child, Crystal the quadraplegic who had no time for the patronizing niceties of Geraldo Rivera, and now Trudy, who speaks of reality as "a collective hunch"—appealed to the wary outsider in each of us, reminding us of our essential dignity. Holding a funhouse mirror up to twisted human nature, Tomlin restored our perspective.

If Lily Tomlin is to be hailed as a genius, then part of her genius was to hook up with Jane Wagner back in 1971. Impressed by *JT*, a TV drama Wagner had written, Lily flew Jane out to California to put together material for Lily's Edith Ann album, beginning an association that would involve record albums, TV specials, films, countless routines, and two Broadway shows.

"Jane," says Lily, "is a true writer. If you say to her, 'Write about this salt shaker,' she'll find a way to write about it. . . .

"I also have a very strong sense about what we should do, and sometimes I am right about something that she may not see—"

"Batting something around," Jane says with a sly smile, "means Lily throws it back in my face."

"But," Lily says, "more often she's right. I'm not even sure Jane couldn't perform it. She'll show me something to do, and I can't do it as well."

However the process actually works, the combination is magic. Lily relies on Jane to give the characters their "humanity," and for the kind of

> *"Tomlin's characters appeal to the wary outsider in each of us"*

perception that is so hilarious and challenging at the same time. Jane relies on Lily's uncanny ability to make all the members of the audience feel that she is speaking not only directly to them, but for them.

"We've had the most wonderful letters," Lily said after the Boston run. "Usually when I get letters they either want to have my baby or they want me to have their baby . . . But we had a letter from a young person—she was probably nineteen or twenty—and she said, 'I'm not a cynic, but I'm no sap' . . . and that she'd been moved to tears during the show, and then went home and tried to act out two parts for her mother and sis-

sphere. One moves, for example, into King James's Drawing Room and one soon realizes that there is no wastepaper basket, or that the writing table is arranged uncomfortably, and one gradually rearranges it all for living in, and then most of that is left when the rooms go on show. Last Christmas we were twenty-four in the house. Our children come and all the grandchildren and soon the rooms are littered with toys and they suddenly feel lived in once again."

Lady Victoria Leatham feels passionately that the whole future of Britain's great houses relies on their being lived in. "It's absolutely vital that this country should not lose its big houses as homes. There's something so sad about a house that's not lived in. It lacks something indefinable, a sense of the house being occupied at night, a few odd pairs of Wellingtons lying around, a child's bicycle propped up against a fence, and all those little things that go to make a house a home. Yet it's terribly easy to turn your back on them and pull them down, saying, 'No, we can't afford to live in it any longer. It's so inconvenient and so cold and we can't get staff.' I think we must simply be tougher than that, and put up with a bit of inconvenience and cold."

Victoria might be said to be better prepared than most to voice such sentiments, since she spent much of her childhood at Burghley, where no electricity was installed until 1956. "Everything was run on gas. The whole place smelt of it, and everywhere it hissed constantly. You lit a match and it burnt about three feet high and took one's hair off. There was, in fact, one electricity cable that ran from the back door, along the top of the heating pipes, all the way through the house, ending up in my father's dressing room where it drove his razor!"

Victoria and her husband Simon were installed as caretakers of Burghley on the death of her father, the sixth Marquess of Exeter. They were under no illusions that it would be easy. "It's certainly possible for a young couple like us to live in a house like this, but it's jolly hard work. The first thing we found difficult to cope with after being a normal family living in a small house was the lack of privacy. All these rooms have three doors, and there's always someone behind one of them knocking and wanting to ask a question about something or other.

"Then we had to cope with the problem of fitting in the running of Burghley with our jobs. I have to be in London two days a week working for Sotheby's, while Simon has a full-time job in the city as managing director of a shipping/finance company. He therefore leaves the running of the house to me, while he manages the male staff, and looks after the cellar and the shoot. Apart from anything else, living here requires constant, incredible energy. If you lose something, you've had it. There are two hundred forty rooms and I spend my life looking for my handbag. There's never been a fat member of this family. They've all had to walk so far."

The compensations are immense, however, particularly for Victoria, who has found wonderful treasures hidden all over the house. "When my father died, Sotheby's was doing a probate valuation on his belongings and spotted a small number of very good pieces of Oriental porcelain in the collection. We decided to search the muniment room [where the archives are kept] for an inventory, and found the original one made in 1688. It mentioned quite a lot of early Japanese porcelain, predating any other collection in the Western world. So we began an intensive search of the house. The result was the discovery of a unique collection, some pieces of which were still in the same place they had been since 1688. Some were being used as ashtrays. The rarest piece of all, the 'Wrestling Boys,' dated 1660, was being used as a doorstop. We find all kinds of extraordinary things all the time. Only last Saturday we found a marvelous screen in one of the cellars. It is all gilt and decorated with Chinese figures dashing about all over it. The other day we even found another room. Underneath the clock tower there is a bay window with lovely diamond-paned Elizabethan glass. Two of the bays are on one side of a wall, while three are on the other side. Because there is no door from the three-bay room to the two-bay one, we still don't know what's inside.

"I've got a theory," Lady Victoria said, "that there is an optimum age for people to be occupying large stately homes. When they get old and not very well, and become tired, they stop putting so much effort into the running of the place. That's why I've always said—I may turn out to be quite wrong—that we would move out of here in fifteen-years' time." She concluded with a point of view that is shared by many chatelaines: "Whatever difficulties one might face in the management of a great house, every ounce of effort you put into it you get back a hundredfold." ▽

ter...And, she said, 'My eyes filled up with tears again.' "

This is the kind of response that should hearten any performer, but on the eve of their Broadway premiere, Tomlin and Wagner worried that the New York critics would think they've gone soft. Their sensibility—the shared vision that comes across the footlights so seamlessly—has evolved. It started out as a kind of loopy anarchy taking pot shots at the abuses of power ("If power is an aphrodisiac, think what it takes for Henry Kissinger to get it up"). And it has become increasingly sophisticated, the target more often our naïve, if touching, attempts to find a view of the world that works. *The Search for Signs of Intelligent Life in the Universe* sounds like Teilhard de Chardin might if he had to deal with Reaganomics.

"I think more of a hard edge is in vogue today," Wagner said. "Pardon the pun. But we know all the negative stuff. You have to say it and go beyond."

"You embrace the darkness," Lily added. "You acknowledge it. But you glorify the light."

Nabokov once remarked, "Cosmic is in constant danger of losing its *s*." Tomlin and Wagner have misplaced the *s* deliberately. "The concept behind the show," Wagner said, was to "talk about consciousness in a way that hopefully nobody would know we were talking about higher consciousness."

Maybe we knew it all along. By the final curtain, the audience is on their feet, cheering—overjoyed at this reunion with their better selves. ▽


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## dan isaacson

*(Continued from page 425)*

which isn't to say it's ever too late to begin. The point is women don't make their physical selves a priority early enough. When they do start to exercise—usually at about age twenty-five or twenty-six, when they begin to see changes in their shapes—they try to make up for lost time. The good news is more girls are now taking exercise classes and participating in sports. As a motivator for women, aerobic dance has been a breakthrough. So has the changing female-body ideal.

The goal of fitness is defeated if a woman gives up simply because she can't achieve a "perfect" shape. That's a mistake. So is focusing on one body part—legs, hips, lower torso. Women don't realize that the proper training and conditioning program will also reshape their bodies. One hundred leg lifts is not the answer. Women who don't exercise are usually women who also don't eat an appropriate diet and have weight problems. Most women look for easy methods and fast results. They want to begin losing weight the first day; if they don't, the diet's a failure.

**Q:** *Why do women so often lose their motivation to exercise?*
**A:** Lack of results and not knowing how to evaluate results are the reasons. Lack of results is related to the fact that women usually haven't given their exercise program enough time. You must give any diet or exercise program at least thirty days but preferably three months before you decide whether it's working for you. Our clients usually hit their goals in three to four months. Another reason women quit is that they don't feel comfortable exercising; but that, I hope, is changing—that's the plus of aerobic dance.

**Q:** *What are women's best fitness motivators?*
**A:** The most important motivator is identifying that first body change that results from your training program, receiving praise and accurate feedback. That is the real value of a trainer. To acknowledge that you performed better than yesterday is the most basic goal. So is finding the right exercises. If you've given your program an adequate start-up time and it doesn't work for you, go on to something else. You don't need a lot of highs, just a few to get you to the next level.

Visualization also works: have a vision of your "new" body. So does taking pictures. You need to "see" your body change.

**Q:** *What can a woman achieve realistically over a period of time in terms of fitness?*
**A:** The **first month**, a woman should concentrate on setting up her basic training, her general routine. She'll get an idea of what kind of shape she's in, whether it's good, average, or poor. By the end of that first month, with proper training, she should begin to get a sense of her body and begin to see a shape (based on her body type) that's different from the one she started with. She should also notice increased energy and better sleep.

In the **second month**, a woman will begin to see changes in her problem spots—stomach, hips, legs—and notice a firmer, stronger contour to her body.

In the **third month**, the focus shifts from her problem spots to her total body. A woman now should be in a position to begin reshaping her body.

In the **fourth month**, a woman should feel confident and comfortable enough with her program to become active in other areas.

**Q:** *How can a woman incorporate life-style changes into her routine?*
**A:** Each time you make a life-style change, you must start from the beginning.

It's a matter of doing your homework again, whether the life-style change is a move, a pregnancy, or a new job. It requires rethinking your program. Take pregnancy, for example. If a client becomes pregnant, we go back to her physician; we get a new diet; we plan more rest. We evaluate each exercise. In a pregnant woman's case, I suggest swimming and walking; she needs to be more protective of her lower back. We walk through her entire exercise program and restructure it.

> *"Working women would feel better if they exercised in the morning. It speeds up metabolism and 'carries' you through . . . you have to find the time, and make the effort, to get out and move"*

Also important to one's success in sticking with an exercise program is that whatever the life-style change, think of it positively. If you find yourself traveling a lot, as most of my clients do, and you can't work out as often as you'd like, don't think it will cause you to regress. Instead, think of your travel time as a necessary and needed break. You *can* find exercise substitutes that are satisfying and result-producing. Whenever clients travel, I have them at least walk. If they can take time to run or bicycle, I devise a more strenuous aerobic-activity schedule. I suggest they continue to eat well and to make sure they do adequate cardiovascular training. Don't worry about your muscles. The aerobic activities you do will work upper and lower body muscle groups adequately for a time.

If there's a change in your life, shift gears, work on other areas—e.g., if you're pregnant, sleep more, concentrate on proper diet, walk—make *that* your "exercise." Don't push yourself. Don't add to your stress. Don't say "I have to lift weights" or run or take a dance class. Be flexible, particularly if you're pregnant. Women think pregnancy is going to slow them down; that's a negative attitude. Your goal should be not only to reduce *activity* but to adjust your *attitude* for that time period.

**Q:** *How does a woman avoid "dropping out"?*
**A:** Setting up your program is probably the most important moment. Take the time to do that. It's the *process* that's important, results are secondary; if you concentrate on the process, results will come. The problem comes because women don't know how to start correctly. That encourages failure. Women especially need to understand that physiological changes associated with menstrual cycles, such as water retention, are only temporary. Women shouldn't become obsessed about temporary body changes and try to "sweat" them off.

Water retention does not increase fat content or add weight permanently. It doesn't decrease aerobic capacity. When women focus too much on problems, it works against them.

**Q:** *What do you suggest for a woman who hasn't exercised in a while or is just starting out?*
**A:** My general format for a start-up program—
**The first two weeks:** ten to fifteen minutes of stretching and about ten minutes of abdominal and lower-back exercise three times a week. Ten minutes of aerobic activity two times a week. Diet: approximately 70 percent complex carbohydrates, 15 percent protein, 15 percent fat.

**During weeks three and four:** continue with fifteen minutes of stretching. *Add* fifteen minutes of weight-training activity, using *light* weights such as Heavyhands or ankle/wrist weights; do three times a week. (If you're very out of shape: begin weight training without weights, using your own body as resistance.) Increase aerobic workouts (dance, bicycling, running) to twenty minutes three times a week. Diet: reduce complex carbohydrates slightly (to about 65 percent); increase lean protein to about 25 percent; try to decrease fat intake further.

**Weeks five and six:** continue stretching and weight training three times a week, but increase to forty-five minutes per session; do aerobics four times a week, spending now about twenty-five minutes a session.

**Weeks seven and eight:** continue stretching and weight training three times a week; aerobics five times a week.

Key is to begin exercise at *your* level. If you're just starting, start with *one* day of exercise a week. Take a run every Saturday morning. Or go for a walk or a swim. Do anything that requires physical activity, but start on a simple level; then begin to build.

The simplest goals are to expend calories and to increase your heart rate.

One reason women are so uninterested in exercise is that, not having had the benefits of a lifetime of exercise, they don't know how good it feels to work out. One client told me that she hated to exercise but liked to walk. We built on that and now she walks for cardiovascular fitness. All you need is a start.

**Q:** *What do you recommend for women who sit most of the day?*
**A:** Sedentary women must be sure lower backs

remain flexible. Do some form of "natural" stretching daily. I recommend spending a few extra minutes in the shower each morning, very carefully doing shower stretches—bent-knee toe touches that allow warm water to massage the lower part of your back.

Sitting correctly is also very important. Periodically, flex your stomach muscles slightly and roll your shoulders back until you eliminate the pressure on your lower back, and you're not in a slumped position. It's crucial to use your abdominal muscles throughout the day, to get in and out of chairs correctly. Don't put pressure on your back: get a chair that really fits your body. Walk at least once a day—at lunch, whenever you can. Make the time to get away from your desk.

People who sit for long periods of time experience physical stress because their muscles contract and stiffen. They feel drained at the end of the day—primarily because they haven't had any aerobic activity, and there hasn't been enough oxygen pumping through their bodies. When you don't get enough oxygen, you feel tired.

To improve oxygen consumption, you must do some kind of general movement. Deep breathing helps, but it's not as good as aerobic activity. So does consuming more complex carbohydrates to keep up blood sugar levels so that they provide sustained "energy" throughout the day. People who work in offices, though, often consume quick-release sugars. The result: energy levels swing up and down all day.

Working women would feel better if they exercised in the morning. It speeds up metabolism and "carries" you through the morning. Then you can walk during lunch. But you have to find the time, and make the effort, to get out and move.

**Q:** *What's best for women who hate to exercise?*
**A:** Stationary bicycling—because it's so easy and available. If nothing else, ten minutes of stretching, focusing on legs and back. Ten minutes of abdominal exercise to strengthen that area and to protect the lower back.

If a woman can keep her abdomen and lower back strong, she'll begin to really make some changes. In fact, if a woman did nothing more than keep her abdomen, lower back, and shoulders in shape, and did aerobics, it would greatly improve her body. Aerobic activity will tone legs if you gear it correctly, and abdominal work—if you do it correctly—will tone inner thighs and firm the pelvic area.

My advice to women is to take care of the areas that may present problems in the future: shoulders, lower back, abdomen, lack of flexibility. Aerobics—even if it's just walking—is a must and it *will* make you feel better.

**Q:** *What if a woman simply hates her legs?*
**A:** Each of us has areas we're never satisfied with. We must establish what's "perfect" for our bodies. But there's always room to improve, and that can be a great motivator.

To reshape legs, we look at more than just an exercise program—we look at movement, at leg/body structure, how a woman walks, sits, stands, even how she holds her head—posture is important. We begin by making changes in the way she moves. Then we add weight training—combined with aerobics, it's quite the best way to reshape your body inasmuch as you are able to isolate the muscle groups so well.

Weight training is a great reshaping technique; but I hope it doesn't turn off women to exercising. It's not body building. And it's not for women who haven't begun yet to exercise regularly. The worst mistake a woman could make is to feel pressure to exercise.

**Q:** *What do you recommend for the exercise overachiever? the woman who is obsessed?*
**A:** Program variety. Every three months, switch to another activity. I believe a woman who takes aerobic-dance classes daily is exercising too much. When you vary her program, her system is taxed, which requires her to slow down and almost puts her back to a beginner's level. She's not working as hard, and even without knowing it, she protects her body, to a degree. She'll start building again—but she'll use different muscles. She'll use her mind again because she'll have to think about what she's doing. Most overexercisers don't think as they exercise. They go through the physical motions without making a mental connection. That's when you risk injury. I change clients' programs all the time, even if it's nothing more than how each exercise is done.

**Q:** *Do you recommend that women work out only with a personal trainer?*
**A:** I do. I think that's the future of exercise and the basis of success. Trainers provide what's needed: discipline, feedback, expertise, motivation. And the changes that one needs every three to six months to continue exercising properly. ▽

## star body

*(Continued from page 425)*

Hartman's high-energy time). For *aerobics*, Hartman nixed running or walking (too solitary, boring, high dropout potential), opted instead for classes at Jane Fonda's Workout on alternate, non-weight-training days.

*Sane Eating* Beyond the basics (low-fat, high-carbohydrate, nutrient-rich foods), Hartman notes that Isaacson has changed her *attitude* towards food: "When you view eating in the context of keeping energy flowing, decisions inevitably change."

*Timing* Hartman admits that Isaacson's anytime-of-day appointments made it hard for her to claim she didn't have time to exercise. But she added another convenience after a 4:00 A.M.-to-9:00 P.M. filming schedule convinced her that minutes count: an Isaacson-supervised purchase of $4000 worth of at-home equipment, installed in a spot she sees each time she walks in and out of her house (a conscious ploy).

*Travel* Before heading out of town, Hartman calls the hotel concierge to book exercise classes/gym time when possible. Always in her suitcase: empty weights to fill with sand/water, a Fonda cassette tape and recorder.

*Motivation* "The benefits of fitness keep me going. My head is clearer, I can adjust to crazy travel/work schedules, my faith in myself is stronger. The inner difference has me hooked." —SHARI MILLER SIMS

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## eric fischl

*(Continued from page 405)*

avoids confronting the truth: Fischl paints things and people as they are now.

There is no question in my mind that Eric Fischl is the first legitimate successor to Edward Hopper's soft-focus painterly realism. Like Hopper, Fischl has turned his back on modernism to embrace a blatantly conservative style. He has rejected frontality as well as flatness—the precious essence of modernist painting, according to formalist criticism—to bring back chiaroscuro and sculptural modeling. Indeed, a direct attack on formalism is implicit in Fischl's style, an elliptical realism rather than the obsessively detailed naturalism of Photorealism. He is also attracted to Hopper's subject—the seamy underside and stark, alienated reality of the American Scene as seen in *films noirs*. In place of Hopper's artificially lit all-night cafeterias, tacky movie houses, and sordid hotel rooms where men and women turn their backs on each other, Fischl paints the equally empty and sordid world of the backyard barbecue, the sunny crowded beach where greasy golden bodies slide off one another, the poolside patios where in the murky shadow of phony adobe haciendas lascivious fathers engage in questionable play with their pubescent daughters.

Fischl's knowledge of art history is consistently evident: his painting of a nude young girl on the beach striding toward us, holding a slice of gooey pizza and a Coke, ubiquitous emblems of America's fast-food culture, observed by two leering old men, is a contemporary version of the biblical subject "Susanna and the Elders." One of Fischl's most striking images, a key to his intention of revalidating the traditional role of painting, is titled "The Sheer Weight of History," a weight others felt too heavy to bear, abandoning painting for media art. It depicts a sculpture of a reclining nude seen from the rear in an image so loaded that it defies the freshness of Fischl's interpretation. The nude figure is modeled upon an antique sculpture of a reclining hermaphrodite in the Uffizi galleries in Florence. Reiterating the theme of the continuity of art history are two busts, in niches, that recall ancient sculptures of Roman emperors. The sculpture lies on a table that is decorated with the carved volutes associated with baroque art. The scene is illuminated by light coming through an open window, which casts shadows and models forms. Technically, the painting is a successful homage to Hopper and to Manet as well as to the Spanish tradition of realism. Examining the upper half of the painting, the eye is soothed and pleased. Then, it moves down to focus on the gnome-like figure of a boy crouching in shadow under the table, sucking his thumb in a gesture of infantile regression. Revulsion and recognition are the mixed response to his frightened, helpless isolation.

Searching for a mythic structure that may serve as a contemporary universal idiom, Fischl has identified Freudian imagery, with its relentless emphasis on sex and its equations of objects with genitalia, as the *lingua franca* of our time. But it is deliberately debased Freudianism that he uses in such coarsely obvious puns as a pizza slice (equals vagina) and a Coke bottle (equals penis). Claiming that he has neither read psychoanalytic literature nor been analyzed, Fischl nevertheless employs the vocabulary of the pop-psychology mentality that permeates today's totally therapized culture. Everything, including inanimate objects, promoted through cynical psychological manipulation, becomes eroticized. "I would like to think sex is 'clean,' joyous," Fischl has said. "One of my fantasies whenever I start a beach painting is to paint a bacchanal, a real celebration. Then, sure enough, the distrust and the horror set in." It is this distrust and horror that animate Fischl's painting, setting it apart from the celebration of current values that is the content of so much art being done today.

Having the courage to buck both the modernist and the anti-art, painting-is-dead establishments, Fischl has dared to claim that art must embody a moral vision. Now that the war between the bourgeoisie and the avant-garde (which was always essentially a sociopolitical and not an esthetic concept) is over and the two have merged into a bourgeois avant-garde, painting perhaps is free once more to retrieve the exemplary meaning art once had.

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*After leaving Chicago, the exhibition "Eric Fischl: Paintings" travels to the Whitney Museum of American Art in New York City (February 18—May 11, 1986).* ▽

## vanessa's daughters

*(Continued from page 407)*

proving a bit of a double-edged sword. The previous day Natasha had done a television interview and "I felt I was there only because I was the daughter of a famous person. You think, when, *when* is all this going to become secondary? Because it's just a distraction from the work, which is the important thing."

Joely on her own turned out to be very much a younger sister, or just younger—bubbly and chatty and confiding and just back from a holiday near St. Tropez in a family house which, she was keen to assure me, belongs to her father, "because Mother with her politics would *never* have a country house." Originally, Joely ran away from acting into sports, winning a scholarship to a tennis school in Florida where she remained for two years before her father sent her to "a really rich kids' school where everyone had Porsches." This fall she is playing the title role in Strindberg's *Miss Julie* in Liverpool—not a bad professional stage debut, though Joely ranks it "starting all over again" after *Wetherby*. She did that film while still a student in drama school. The part was in fact the younger version of the character played by her mother, but they never worked in the same scenes. "Once we said we ought to get together and have a talk. But even though we were sharing a flat, we were both so busy we never got 'round to it."

Joely was going to see *The Seagull* later that evening and I asked her how she felt about seeing her mother and her sister performing together. "It must be a bit weird, acting with Ma. Perhaps I'll feel jealous. But I think I'll just be proud." ▽

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## fragrance mystery

*(Continued from page 420)*

where he is professor of environmental health and psychology. As a behavioral scientist he regularly lectures to both laymen and professionals on many aspects of fragrance, including, as he puts it, "the part odor plays in human behavior. I believe that when you bottle fragrance, you are really bottling 'meaning.'"

Today, that "meaning" is often unmistakably provocative in the name chosen for the fragrance, light years away from, for instance, the subtlety (mystery?) of L'Air du Temps by Nina Ricci, Nocturnes de Caron, Evyan's White Shoulders. Now there is Décadence, a new fragrance from Parfums International, Ltd., Obsession by Calvin Klein, and, a different kind of promise, but just as unequivocal—Beautiful by Estée Lauder.

The fragrance mavens believe when the appeal of the fragrance composition "lives up to" the message in the name, there you have the two major reasons to be motivated to buy. This opinion is borne out by the continued success of designer-named fragrances, the best-selling Oscar de la Renta, KL by Karl Lagerfeld from Parfums Lagerfeld, Halston Fragrance by Halston, Gucci by Gucci, Ysatis by Givenchy, Christian Aujard, Polo by Ralph Lauren, Perry Ellis, Anne Klein and—no doubt—of a Fendi fragrance from Italy, coming to the U.S. next year.

Fernando Aleu, M.D., president of Paco Rabanne and board member of the Fragrance Foundation, states, "People wear fragrances because they are identifying agents. Evoking memories, scents associate experiences, create a feeling of well-being, increase a person's feeling of being sexually attractive, and—depending on the fragrance in question—enhance social status. These are formidable assets that have little to do with the nose. They are all cerebrally mediated by the brain."

*"It reminds me of you"*—that, in the opinion of respected experts on both sides of the Atlantic, is another of the most important reasons you go out to buy a second and then a third bottle and so on of a fragrance somebody special in your life noticed and mentioned. Can then the "mystery" ever be taken out of perfume—as the French prefer to call fragrance? Whether for "health-maintenance" reasons, increased sexual attraction, or to "identify" you in the way you most want to be identified, the question of fragrance's hold on imagination has as many explanations/connotations as a single fragrance has components. All this suggests that, however advanced the technology/the research, it will never be able to interpret *all* the mystery—so whichever way you choose to use it, fragrance will always have some effect on your psyche. . . and the search for answers will go on. ▽

## jeanne moreau

*(Continued from page 399)*

solitude (and lack of solitude) of a nomadic life do not bother Jeanne. Rather, they amuse her: endowed with humor, she enjoys them; endowed with mischievousness, she provokes them; endowed with intelligence, she overcomes them.

Nevertheless, I know that Jeanne did once allow the quiet woman within her a house, a kitchen, a garden, some scissors, some pruning shears—in short, appropriate objects to divert this futilely ordered woman who lives inside her, who must have truly suffered, but who is nevertheless still so unconvincing.

Anyway, sadly, the house is gone, sold off, and the insouciant Jeanne no longer gives that industrious ant nestled inside any more than some memories or some culinary or floral secrets. . . . And the suitcases that never lay far away have again taken up their waltz—in three-part time, in thousand-part time, in all times.

And so this waltz *à beau temps* is going to set down in New York City, in *The Night of the Iguana* by Tennessee Williams—the great American playwright whose plays have been neglected at home while selling out for years in Moscow theaters —a poet who waltzes no more, not at any tempo. So this waltz is going to bring to Broadway the beautiful, courageous, talented star Jeanne Moreau, whom New York missed and who missed New York. Jeanne Moreau, the *femme fatale* who in the movies, eroticized and dramatized so many male dreams, has violence, openness, insolence, and laughter—as many virtues or blemishes as New York City has itself. They should find each other irresistible. ▽

## fashion information

**Page 44:** Earrings at Henri Bendel. Ring at Bloomingdale's Cul-de-Sac.

**214:** Photo above: Earrings, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac. Manicure, Josephine Allen of Nails by Josephine.

**251:** Bodysuits, Azzedine Alaïa. Stockings, Azzedine Alaïa. Shoes left to right, Vittorio Ricci; Ramon Tenza for Paradox by Zalo. Yves Saint Laurent Footwear.

**359:** Outfit at Saks Fifth Avenue, Dept. 362. Also at Panache, Millburn NJ. Earrings, John Iversen. Artwear, NYC. Bracelets, Robert Lee Morris for Donna Karan at Artwear, NYC. Shoes, Manolo Blahnik, NYC.

**360:** Swimsuit at Lord & Taylor, Dept. 28. Cotton terry robe, $110. Descamps, NYC. Sunglasses, Alain Mikli. Bergdorf Goodman; Neiman-Marcus. Bag, bracelets, watch and towel, Hermès, NYC and Beverly Hills. Shoes, Donna Karan New York. Delman at Bergdorf Goodman.

**361:** Watch at Fred Joaillier, NYC. Bracelets, Mark Davis. Body Sculpture, Boston. Shoes, Maud Frizon, NYC and Bal Harbour.

**362:** Dress at Hirshleifer's, Forest Hills and Manhasset NY; Bullocks Wilshire, Los Angeles. Emanuel Ungaro Boutique, Houston. Loretta Blum, Dallas. Scarf, Echo Design Group. Lord & Taylor. Sunglasses, Optical Affairs. The Eye Shop, NYC. Bracelets, Dennis Higgins. Artwear, NYC. Shoes, Diego Della Valle.

**363:** Turnout also at Saint Laurent Rive Gauche Boutique, Houston. All accessories, Saint Laurent Rive Gauche. Shoes, Prada.

**364:** Outfit at Bloomingdale's, Dept. 232. Also at Charles Sumner, Boston; Alexander Beegle, Virginia Beach; The Avenue, Omaha NE. Earrings, M&J Savitt. Bergdorf Goodman. M&J Savitt Salon at Stanley Korshak, Chicago. Bracelets, Robert Lee Morris for Donna Karan at *(Continued on page 464)*


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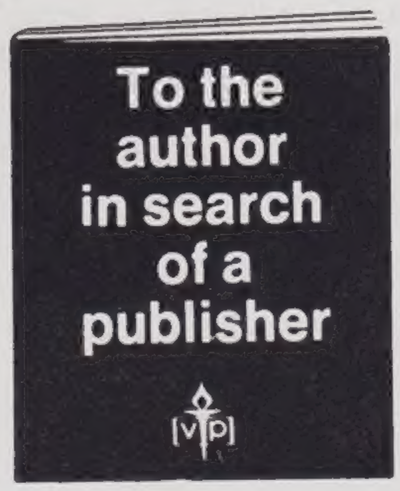


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# fashion information

*(Continued from page 463)*

Artwear, NYC. Scarf, Echo Design Group. Shoes, Capezio by Ballet Makers.

**365:** Suit at Giorgio Sant' Angelo, NYC.

**366:** Sunglasses, Alain Mikli. See information page 360. Towel on head and bag, Hermès, NYC and Beverly Hills. Ring, Patricia Von Musulin. Shoes, Donna Karan New York. Delman at Bergdorf Goodman.

**367:** Watch at Fred Joaillier, NYC.

**368:** Earrings, John Iversen. Artwear, NYC. Belt, Polo/Ralph Lauren Leathergoods. Bloomingdale's: Parker & Main, Fort Lee NJ. Skinny belt, Suzy Dyson. Henri Bendel. Shoes, Donna Karan New York. Delman at Bergdorf Goodman.

**369:** Watch at Smart Chicago; Sweeney Jewelers, Houston. Sunglasses, at Pildes Optical, NYC; Strands, Houston; The Factory Fashion Works, Los Angeles. Bracelet, at Artwear, NYC; Jere Scott at Stanley Korshak, Chicago; Maxfield, Los Angeles.

**370:** Earrings, Yves Saint Laurent. Lord & Taylor; Macy's, San Francisco (available late Dec.). Bracelets, Glen Yank. Patricia Field, NYC; Gantos, Grand Rapids MI. Shoes, Charles Jourdan see info. page 443.

**371:** Fabric, Moreau. Earrings and bracelets, Robert Lee Morris, NYC.

**372:** Cotton/acetate jacket, top and skirt. Earrings, Marti Heil for Fables. Vittorio Ricci, NYC; Ultimo, Chicago; Linda Dresner, Troy MI. Bracelets. Dennis Higgins at Artwear, NYC. Shoes, Charles Jourdan. For stores, see information page 443.

**373:** OMO Norma Kamali also at Bullocks. Earrings, Robert Lee Morris, NYC. Bracelets, Glen Yank. Patricia Field, NYC. Shoes, Charles Jourdan. For stores, see information page 443.

**374:** Dress also at D.H. Holmes, New Orleans. Earrings, Marieluisa Stern for Stigi. Agora Ladies Boutique, NYC; Rue de Reves, Dallas. Bracelets, Carol for Eva Graham. Saks Fifth Avenue; Nordstrom, Washington. Panty stockings, Hanes Silk Reflections. Altman's; The Broadway, Los Angeles.

**375:** Outfit also at Nikki, Framingham MA; Jamie, Nashville TN; Barbara/Jean, Little Rock AR; Henry's, Wichita KS. Earrings and bracelets, Robert Lee Morris for Donna Karan. Artwear, NYC. Belt, Donna Karan New York. Bergdorf Goodman; Ultimo, Chicago.

**377:** Pants, Thierry Mugler. Coat also at The Gallery of Wearable Art at Brava, Chicago; Tucan, Houston; Holt Renfrew of Canada. To order at Montaldo's.

**378:** Gloria Sachs for Birger Christensen Saga fox coat. Scarf, Bucol. Bergdorf Goodman; Georgina, Hewlett NY. Earrings, Leo Wills. Bergdorf Goodman; Roz and Sherm, Bloomfield MI; Apropos, Newport Beach and Woodland Hills, CA. Gloves, Naomi Misle. Panty stockings, Electric Sok!

**379:** Sweater, Louis Dell'Olio for Anne Klein & Co. Zoran pants. Necklace, John Iversen. Artwear, NYC. Belt, Ruza Creations. Lord & Taylor; Le Papillon, Fair Haven NJ; Gus Mayer, Birmingham AL. Gloves, Naomi Misle. Bloomingdale's.

**380:** Jacket also at John Flynt, Nashville TN. Earrings, Bill Schiffer. The Bill Schiffer Gallery, NYC. Scarf, Bucol. Bergdorf Goodman; Ultimo, Chicago. Necklace, Richard Serbin. Leg Looks by Burlington.

**381:** Coat also at Nan Duskin; Gidding-Jenny, Indianapolis IN; Evans, Chicago; Swansons on the Plaza. Scarf, Bucol. Bracelet, Cara Croninger. Artwear, NYC; Body Sculpture, Boston. Gloves, Naomi Misle. Bloomingdale's.

**382:** Gloves, Sachiko for La Crasia. Charivari, NYC.

**383:** Man's tuxedo, Giorgio Armani Boutique, NYC.

**384:** Wool/cotton/silk jacket and pants. Jacket fabric by Clerici. Pants fabric by Taroni. Rayon velvet bustier. Earrings, Barbara Vay. Koos van den Akker, NYC; Active Artistry, Millburn and Livingston NJ; Sauvage, Barrington IL. Bracelet, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac; Tucan, Houston; Glitz, Los Angeles. Gloves, Naomi Misle. Manicure, Cathy Fretta.

**385:** Silk/wool coat fabric, Canepa. Silk lining fabric, Marcel Banziger. Acrylic/wool blend skirt and top fabric, Wurmser. Scarf, Bucol. Bergdorf Goodman; Ultimo, Chicago. Earrings, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac; Gazebo, Indianapolis IN; Joy Cherry, Ontario Canada. Cuffs, Wendy Gell Jewelry. Bloomingdale's Cul-de-Sac; Ultimo, Chicago; Ice, Los Angeles. Gloves, Naomi Misle. Bonwit Teller. Manicure, Cathy Fretta.

**386:** Silk dress. Earrings, Jasmin. Saks Fifth Avenue, NYC. Gloves, Sachiko for La Crasia. Bag, Bottega Veneta, NYC. Christian Dior Legwear. Shoes, Rene Caovilla.

**387:** Satin backed polyester dress at Bloomingdale's, Dept. 334; I. Magnin, Dept. 30. Earrings, Steven Rosen. Bloomingdale's; Ultimo, Chicago. Bracelets, Steven Rosen. Lord & Taylor; Twigs, Birmingham MI; Susan of Burlingame, CA. Manicure, Cathy Fretta.

**389:** Crepe back satin, acetate/rayon robe. Earrings at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ.

**390:** Pyjama at Filene's, Dept. 445. Also at Saturday Night, Brooklyn NY; Fred Segal-Melrose, Los Angeles CA; Aricie, San Francisco. Earrings, Ilaro.

**391:** Silk charmeuse gown. Turnout at James Lingerie and Linens, Dallas. Also at Pollyanna, Denver; Susan Barry, Seattle WA. Earrings at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ. Shoes, Manolo Blahnik, NYC.

**392:** Polyester robe at Saks Fifth Avenue, Dept. 106.

**393:** Earrings at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ.

**394-395:** Earrings at Fortunoff, NYC; Westbury NY; Wayne and Paramus NJ. Shoes, Manolo Blahnik, NYC.

**396-397:** Hair, Phyllis Della; makeup, Richard Dean.

**398-399:** Hair by Louis G; makeup, Ronaldo Abreu.

**406-407:** Hair, Jane Goddard; makeup, Cheryl Phelps-Gardner. Cloak, Catherine Walker of Chelsea Design Company, London.

**416:** Wool jersey bodice and overskirt, fabric by Jasco; silk/wool satin underskirt, fabric by Taroni. $1030. Dress at Saks Fifth Avenue, Dept. 44; Suky Rosan, Ardmore PA; Sandy Austin, Lafayette LA; Rich's; Balliet's; Lou Lattimore, Dallas; Frost Bros.; Amen Wardy, Newport Beach CA.

**419:** Acetate bodysuit, $245. Barneys New York; Alan Bilzerian, Boston & Worcester MA; Ultimo, Chicago; Apropos, Newport Beach & San Diego CA; Alaïa Chez Gallay, Beverly Hills. Necklace at Perls Galleries, NYC. Belt, Azzedine Alaïa.

**420-421:** Lurex/rayon/nylon jacket, $675. Skirt, $300. OMO Norma Kamali, NYC.

**422:** Silk/polyester metal dress. $3500. To order at Giorgio Armani Boutique, NYC. Scarf, Bucol. Bergdorf Goodman.

**430:** Silk/polyester shirt at Giorgio, Beverly Hills; Regine, Los Angeles; Pino's, Seattle. Pants at Hirshleifer's, Forest Hills and Manhasset NY. Earrings, Karen Capobianco Designs. Civilisation, NYC. Belt, Ruza Creations. For stores, see information page 379. Gloves, Aris Isotoner.

**431:** Wool/silk/metal/cotton jacket; rayon/cotton pants. Turnout at Garfinckel's; Krizia Boutique at Stanley Korshak, Chicago. Earrings, Gloria Lomas. Artwear, NYC. Gloves, Aris Isotoner.

**432:** Turnout at Bonwit Teller, Dept. 42. Earrings, Leo Wills. Bloomingdale's Cul-de-Sac; Jere Scott at Stanley Korshak, Chicago; Apropos, San Diego, Newport Beach and Woodland Hills CA. Bracelets, Roxanne Assoulin. Bloomingdale's; Susan of Burlingame CA. Belt, Omega. Shoes, Maud Frizon, NYC and Bal Harbour.

**433:** Genny at Bloomingdale's, Dept. 221. Also at Via Spiga, Houston; Grace Jones, Salado TX; Perkins Shearer, Denver. Earrings, Leo Wills. Boyd's Chemists, NYC; Jere Scott at Stanley Korshak, Chicago; Apropos, San Diego, Newport Beach and Woodland Hills CA. Belt, see information page 434. Ring, Wendy Gell Jewelry. The Great Salt Marsh, NYC. Panty stockings, Danskin. Lord & Taylor; The Broadway, Los Angeles. Shoes, Stuart Weitzman for Mr. Seymour/Martinique. Nordstrom, Northern CA. Manicure by Zee for Beauty Bookings.

**434:** Viscose/silk/polyester dress. Earrings, Lecour Johnson. Bracelet, Debra Fine Yohai. Henri Bendel; Pompian, Chicago. Belt, Ruza Creations. Altman's. Body stocking, Charles Jourdan, Charles Jourdan Boutiques. Shoes, Manolo Blahnik, NYC.

**435:** Viscose/silk/polyester dress. Earrings, Pellini Bijoux, Paris. Bracelets, model's left arm, Wendy Gell Jewelry. Joy Cherry, Ontario Canada. Model's right arm, Wendy Gell Jewelry. Gindi, NYC. Hanes Hosiery. Sanger Harris, Dallas. Yves Saint Laurent Footwear.

**436:** Jacket also at Jacobson's, Florida; Robinson's, California. Satin bustier, $300. Lace skirt, $525. OMO Norma Kamali, NYC. Earrings, Kenneth Jay Lane, Trump Tower, NYC. Gloves, Naomi Misle. Bloomingdale's. Bracelet, Gloria Lomas.

**437:** Earrings, Deanna Hamro. Henri Bendel; Susan of Burlingame, CA. Gloves, Naomi Misle. Bloomingdale's.

**438:** Sunglasses, I Ski by Tropic-Cal. Earrings, M&J Savitt. M&J Savitt Salon at Stanley Korshak, Chicago. Bracelets, Carol for Eva Graham. Macy's, San Francisco; Nordstrom. Gloves, Sachiko for La Crasia. C.C. Wilson, NYC. Bag, Carlos Falchi. Bloomingdale's. Shoes, Charles Jourdan. For stores, see information page 443.

**439:** Turnout mid-December also at Lillie Rubin-South & West. Belt came with pants. Earrings, Isaac Manevitz for Ben-Amun. All That Glitters, Brooklyn NY. Bracelets, Carol for Eva Graham. For stores, see information page 374. For glove and shoe information see information page 438.

**440:** Earrings, Bill Schiffer. The Bill Schiffer Gallery, NYC. Bracelets, Cathy and Marsha for Catherine Stein. Lord & Taylor; Robinson's, California. Shoes, Charles Jourdan. For stores, see information page 443.

**441:** Donna Karan also at Cookie M., Cleveland OH; Mary V's, Tyler TX. Earrings, Bill Schiffer. The Bill Schiffer Gallery, NYC; Glitz, Los Angeles. Bracelets, Peter M. Kruger Gallery, NYC. Belt, Ruza Creations. Bag, Zero Halliburton. Shoes, Charles Jourdan. For stores, see information page 443.

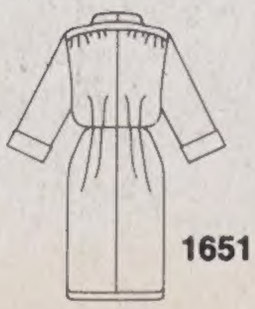
**442:** Gloria Sachs at Lord & Taylor, Dept. 211; Kaufmann's, Dept. 819. Hat, Andrée Miller. Glasses, IDC for Optical Affairs. Henri Bendel. Earrings, Yves Saint Laurent. Scarf, Scarfware. Barbara and Company, Denver. Bracelets, Robert Lee Morris, NYC. Belt, Ruza Creations. Henri Bendel; Panache, Chicago.

**443:** Jacket and pants, silk. Top, silk crepe de Chine. Earrings, Cathy and Marsha for Catherine Stein. Glasses, Avanti for 10/10 Optics, NYC. Silver bracelet, see information page 374. Belt, Ruza Creations. Bag, La Bagagerie, NYC. Gloves, Sachiko for La Crasia. C.C. Wilson, NYC. Evan-Picone Hosiery. Shoes, Charles Jourdan. Charles Jourdan Boutiques; Marshall Field's; Neiman-Marcus. ALL PRICES APPROXIMATE.

# vogue patterns

*Back views, yardages, details of pages 434-435*

Dress. Vogue Pattern #1651. Sizes 8-16. Size 10: 6 yards 36" fabric. $9.00; Canada, $10.90. Tunic and skirt. Vogue Pattern #1654. Sizes 8-16. Size 10: 6 7/8 yards 36" fabric. $10.00; Canada, $12.10.



**1651**

**1654**

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